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Lewisohn Buys Van Gogh's Famous "Arlesienne"

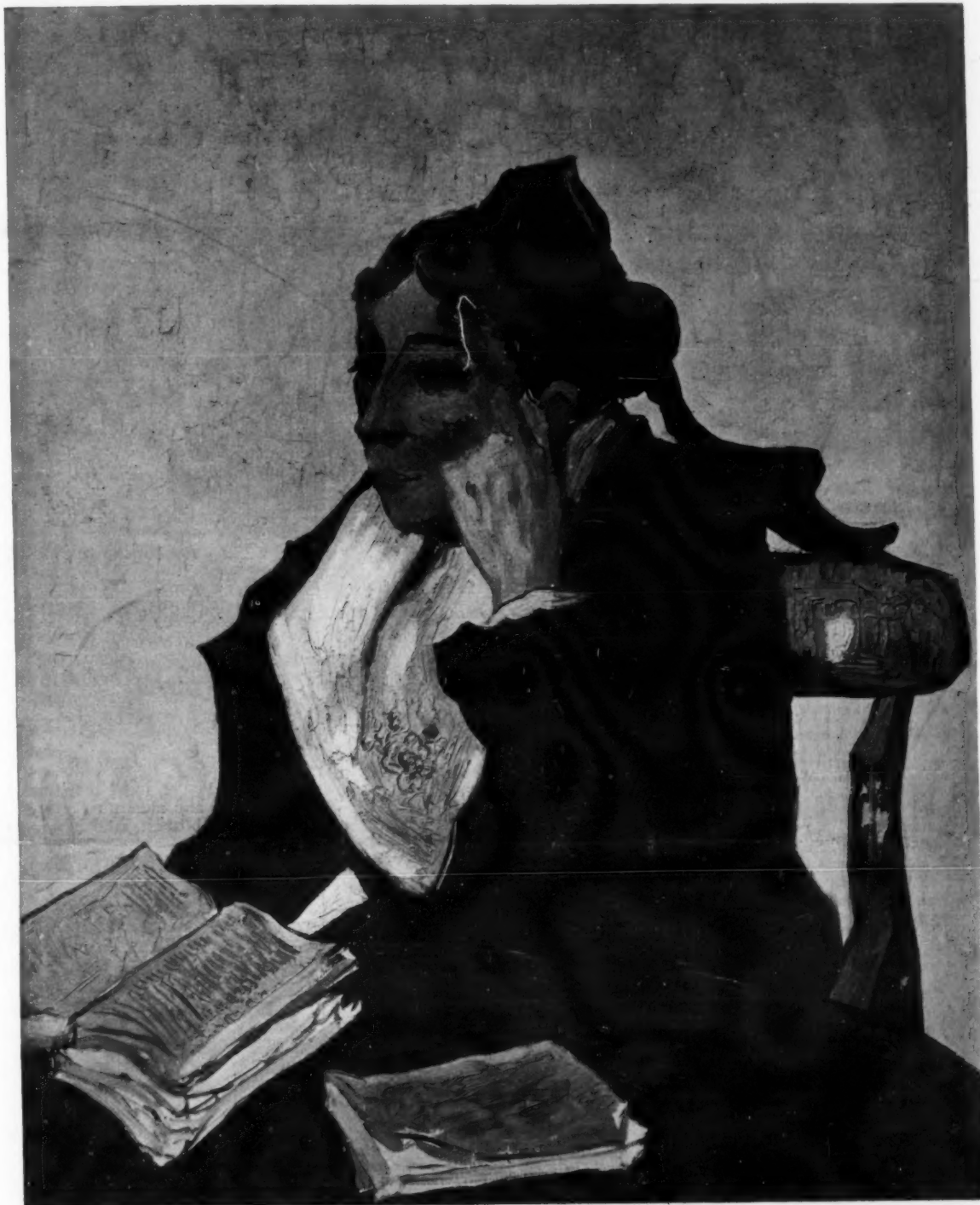
Joins Rousseau's "Jungle and Crocodile," Cézanne's "L'Estaque," Gauguin's "Maternité," Lautrec's "Messalina," and Renoir Portrait

The representation of Post-Impressionist painting in America has this week been enormously strengthened by the acquisition of Van Gogh's "Arlesienne." Until very recently in an important German collection, this superb example of modern portraiture, the summit of Van Gogh's art, was brought to this country by Stephan Bourgeois, passing immediately into the collection of Mr. Adolph Lewisohn, to whose courtesy THE ART NEWS is indebted for permission to publish.

The reproduction, unfortunately, accurately as it conveys the structure of the picture, gives but the faintest idea of the splendor of its color. The background, in particular, loses in black and white. Its single tone of pure yellow is whipped by short powerful strokes, brushed upwards and across, basket pattern, to an almost unbelievable brilliance, against the dark blue of the hair and dress sings. In no other of Van Gogh's portraits are figure and chair and table seen, in point of color, no less than of structure, as so perfect a unity. The green of the table scaled upward in the chair, the vermilion of the closed book in the foreground, play with a lighter tone of the same blue in the loosely brushed pages of the open book, no less than in the linen front of the Arlésienne. Scrupulously Van Gogh avoids the creation of a climax, keeping his line playing round and up, without the suggestion of a period, lightening the heavy accent of the hair with the brilliance of the surrounding color, tossing back his line that sweeps upward to the head, down and outwards to the open book. No passage in this astonishing portrait but is alive, each smallest fragment keyed up to the same level of intensity.

For draughtsmanship, the reproduction surely bears adequate witness to its ease and mastery. Seldom are structural parts set down with such conviction, yet such simplicity. Looking at the left arm of the Arlésienne, one is almost tempted to contrast it with the arm, similarly postured, of Picasso's "Woman at Table" that was in the Quinn Collection. Picasso's arm records the structural facts, but almost nothing more. Van Gogh's, conceived as a rhythm no less simple, is full and satisfying at every point. Here, form clothes itself in arabesques. The more one studies this picture, the more improbable it appears that a Van Gogh of such superb quality in all its parts will ever again come to these shores.

The collection in which the "Arlésienne" will play an important role has received many notable additions in the last few years. On the same wall with it in Mr. Lewisohn's upper gallery hang Rousseau's "Jungle and Crocodile" and a three-quarter length portrait of Madame Cézanne, seated, the Arlésienne forming the right wing of the triptych. On the wall to the right, Renoir's "Canotiers à Chatou" lords it over all corners, while opposite Gauguin's "Maternité," formerly, like so many other masterpieces, in the Kelekian Collection, proves that the splendor of the human form did not pass utterly out of art with the Greeks. Remains the long wall, with the large study for Seurat's "Grande Jatte" and Cézanne's "L'Estaque," one of his indubitable masterpieces. Nor must this be taken as exhausting the high spots of the collection. No less peaks of a master's achievement are Toulouse-Lautrec's "Messalina," shown last year at Wildenstein's, Renoir's "Dame en Noir," formerly in the Strinsky collection and the "Portrait of Jules Finot" by Degas which hang in the dining room. In this astonishing company of XIXth century French masters the Arlésienne finds worthy fellows.



"L'ARLESIENNE"

By VINCENT VAN GOGH

Courtesy of Adolph Lewisohn

ENGLISH EDITOR VISITS AMERICA

Cecil Reginald Grundy, the editor of the *Connoisseur*, has come to the United States as the representative of the Museums Association of Great Britain. He has announced that it is his intention to study the organization of the American museums which, he has been led to believe, is in general better than that of similar institutions in England. As a result of his visit he hopes to inaugurate a movement to improve museum conditions in England.

Mr. Grundy seems less inclined to view with alarm the acquisition by Americans of many of the famous works of art formerly in European collections than reports in the foreign press would indicate as general in Europe.

"The purchase by Americans," said Mr. Grundy recently, "of historic buildings or great works of art, has not yet seriously depleted the artistic treasury of Europe and Great Britain. While it is quite true that a number of things have come over here that any nation should be proud to possess, or sorry to lose, their purchase by Americans, and the potential threat of further and still greater purchases, has given rise to a higher appreciation among Englishmen of the value of our works of art."

Mr. Grundy will be in New York for a few weeks and later plans a tour of the country which will include visits to the museums of Detroit, Minneapolis, Chicago, Cleveland, Toledo and Worcester.

Boston Museum Buys Flemish Tapestries

BOSTON—A series of Flemish tapestries of the late XVth century has just been purchased by the Museum of Fine Arts. They consist of four panels representing the history of famous women of the Bible, and some of Greek and Roman history. There are also four pieces that were formerly chest covers, bearing the coat-of-arms of the Cardinal de Clugny. All were purchased from the Marquis de Ville Franches. They will not be on exhibition for the present. The unusually fine quality of drawing and color of these tapestries makes them an important addition to the museum's collection.

ROMNEY'S "ULYSSES" REPORTED FOUND

LONDON—There is a report of the discovery of Romney's "Return of Ulysses," which has been lost for more than a century. The picture which depicts the famous hero of the classic legend, hailed by goddesses and nymphs, was probably painted about 1780, but so far the picture has not been identified by the experts.

DONORS GET REBATES FROM HOUSTON SHOW

HOUSTON, Tex.—Donors to the fund subscribed to bring the Grand Central Art Galleries exhibit to the Art museum of Houston are receiving checks for 24.74 per cent. of their donations. That this refund is possible is due largely to the fact that the Grand Central Art Galleries withdrew the expense accounts of their three representatives, Barrie, Wiseman and Holmes. They did this because of the unprecedented amount of sales made during the exhibit and because of the splendid co-operation they met with from the Houston museum, its trustees and the people of Houston.

As the general running expenses of the museum would not bear the cost of bringing the exhibit to Houston, it was left to public spirited citizens to furnish the means. Donations amounted to \$7090. Added to this was \$435.50 revenue from catalogs sold. Expenditures for the exhibit amounted to \$5771.33. Of this amount \$3046.51 was paid to the Grand Central Galleries. The remainder went toward the wages, banquet, lighting, power, invitations, insurance and other matters incidental to such a large exhibit. It is the balance of \$1754.17 which is being returned to the donors at the rate of 24.74 per cent. of their donations.

Houston seems to be taking advantage of the museum exhibits with re-

(Continued on page 5)

Toledo Is Active In Educating, Poor In Works of Art

Has Achieved Astonishing Ascendancy Over the Children of the City. Classes and Lectures Overfilled with Eager Students

By GUY EGLINGTON

The change from the atmosphere of Detroit to that of Toledo is disconcerting. Beneath all the activity of the former lies the old assumption that the first business of a Museum is with its collections. Establish your museum on a firm basis of archaeology or esthetics and all manner of blessings will follow naturally in due course. And that, I confess, is my own feeling about the matter, which I expressed very strongly a few weeks ago in these pages.

Toledo, however, to the discomfiture of theorists, proceeds on the diametrically opposite assumption. Rejecting utterly our contention that the surest and safest way of capturing the general public is through the supreme work of art, an acquaintance with what one may call the elements of art at their highest development, enabling it to perceive those elements when they are present in diminished force, Toledo is inclined to begin with the very minor, or beyond that, with matter that is, for purposes of esthetics, completely outside of art.

I remember hearing some years ago at a dinner table how the Toledo museum came into being. A group of wealthy citizens, prominent among them Mr. Libbey, decided that it was time something were done for the cultural education of the public. The most hopeful method of attaining this end seemed to these gentlemen to be the foundation of a museum of art, so, just as did Mr. Scripps of Detroit, only considerably later in the day, and without his astonishing insight, one of their number went to Europe and purchased a number of pictures. These were then installed in a room rented for that purpose in the heart of the city, and the public invited on two days of the week to view them. According to my informant, the public came, to the number of a hundred or so on the first Sunday, to the number of around fifty on the second, and the third and succeeding Sundays found the Museum unoccupied. It was borne in upon the moving spirits that something must be wrong. The public evidently was not ready for art. It must be educated up to it. So, perceiving that art bore a certain ill-defined relation to nature, one of their number conceived the notion that an appreciation of nature would inevitably lead to an appreciation of art.

The suggestion was accepted, and an offensive forthwith launched on the public schools of the city, with the aim of inculcating in the youth of Toledo a knowledge and love of natural phenomena. First, I think, tree clubs were formed. Bands of boys and girls, young men and young women, explored the neighboring countryside, took down the name of every tree, noted its shape and habits. The tree clubs proving in a short time very popular, a tree exhibition was held in the museum room, photographs of trees, prints of trees, color reproductions of paintings containing trees, trees of every climate and every species, trees in every shape and posture. And to this exhibition came all the boys and girls of the tree clubs, and enjoyed vastly their display of knowledge. Didn't they know the name of every tree, especially in the photographs?

After trees came plants. After plants, flowers, and after flowers, birds. The entire youth of Toledo swarmed out into the country in search of knowledge and, supplementing each new enthusiasm, an exhibition was held at the museum, exhibitions of plants and flowers and birds, no less varied than the first. No longer was the Museum empty on Sundays. The youth of Toledo had made it its own.

Finally the thing grew to such pro-

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TOLEDO POOR IN WORKS OF ART

(Continued from page 1)

portions, that a single room became hopelessly inadequate and through the generosity of Mr. Libbey and others, the present museum building, a cool friendly building set in a park of its own, was erected. The tree clubs tended its trees, the flower clubs beautified it with flowers, and the bird clubs made it populous with birds. Never did a museum start with such a hold upon the popular imagination.

But though the Toledo Museum may now be thought to have entered upon a different phase, being spacious enough to contain important, if not extensive collections, and equipped as a modern museum should be, very little change had taken place in its policy. Art was still a thing to be attacked from the outside, and the collections essentially secondary to the work of education that had been begun.

And thus it comes about that with one notable exception, Toledo is exceedingly poor in works of art. This exception is the glass collection. A passion of Mr. Libbey's, it has been built up by the purchase of collection after collection until it is now probably the finest in the country, and one of the finest in the world. Unfortunately, no catalogue has so far been published, so I am forced to rely upon my memory. The collection starts with a few specimens of Egyptian glass to become exceedingly rich in Syrian and Roman. Every phase of the development of glassmaking from the fourth century B. C. to the fourth A. D. is splendidly illustrated in case after case of perfect specimens, the richness of the collection permitting the elimination of the imperfect, or damaged. I am told that the collection of Jewish and early Christian glass is particularly rare. Specimens of fine glass from Venice, Murano, Bristol, etc., are also included, bringing the craft down to the present day.

But this is the only department where any such plan has been adopted. The picture galleries, in particular, look as though they had happened. A fine Velasquez portrait almost alone proclaims a standard of quality. For the rest, the pictures are such as have been left to the museum by wealthy donors. A few early pictures of historical interest, then room of the less inspiring masters of the XIXth century, names that are rapidly growing dimmer.

Mr. Stevens put the matter very frankly when he talked with me. People complain, he said, that we do not buy pictures. They forget that it is first of all necessary to keep the museum in a state of repair, pay the coal bill, salaries, etc. In a few years we shall probably have a surplus for acquisitions but up till now it has been hard sledding to make ends meet. Our first duty was to put the Museum on a running basis. The other half of the argument was supplied, though no in so many words, by Mrs. Stevens, who is the head of the School. Talking with her, visiting the classrooms and lecture rooms, and hearing of the crowded Saturday afternoon lectures, the classes for children of all ages, which could be filled three and four times over, I began to realize that in Toledo, at least, education is considered as vastly more important than esthetics.

But education in what? The museum after all is called the Museum of Art and where was the art? From the standpoint of bringing people to an understanding enjoyment of the vital force that resides in works of art of every age, it was clear to me that one room containing two supremely beautiful pictures, one sculpture of the finest quality and maybe a fragment of Gothic tapestry, has more value than a whole museum in which only one object out of a hundred can truthfully be said to have any out the faintest claim to be regarded as a work of art. Why then the expense of a large building and its upkeep?

Toledo's answer is, I suppose, that one must climb the ladder slowly, starting with nature one goes hence to history. Lectures on the Greeks, Romans, Egyptians, Florentines give the child a

background to enable him to approach the art of these peoples. Classes in color and design give him an insight into the way a painter or sculptor must approach his problem. But always, inevitably, the child must be thrown back on the individual work of art before his eye, and how can there be appreciation without the supreme work of art to call it into being? Is it fair to give him the notion that the weaker members of the Barabizon School represent the summit of the world's painting?

Looking over the walls of the classrooms, which are covered with the children's work, I could not resist depression. These children come to the school—eagerly, mind you, pray to be let in—with a child's sense of beauty. Their earliest drawings and paintings are free and happy, brilliant in color. Intensely observant, they have not yet learnt to observe the parts, but boldly, without a hint of self-consciousness, they attack the whole ox. As eight turns nine and ten and twelve they lose this faculty and I could see them there getting year by year more superficial, the life going out of their line, the color out of their paint. It is the natural transition and one has no right to hold Toledo or any other school responsible, but I could see nothing that was likely to help the child to bridge over the years between naïveté and sophistication. The very systems that are taught, the Ross system of color, the Hambidge theory of dynamic symmetry, all throw the emphasis on the external at the moment when it is most essential to keep the child's eyes fixed on the essence of the problem. No system of color or design ever produced a work of art, though it may be useful as a rule of thumb to a man who knows how to use it. To direct a child's attention to the scaffolding when he should be looking at the architecture, at the angles a figure forms when he should be striving for the secret of its inner growth, seems to me a catastrophe. And that catastrophe seems to me all the greater since nowhere have I encountered such enthusiasm, a museum's staff wrapped up in its work, arousing such widespread popular response, as in Toledo.

Toledo has the most magnificent opportunity of any museum I ever visited. The Libbey bequest amounts to, I am told, between fourteen and twenty millions. The whole city of Toledo is behind them. What will they make of it?

THE APPROACHING VENETIAN BIENNIAL

VENICE—The next Biennial Exposition at Venice promises to offer an unusual number of attractions and to show a great variety of works from various countries. Nearly one thousand artists will send examples of their work, and in addition to these many pictures by several of the best of the modern Italian painters who have died recently will make up the retrospective section. Among these will be Laudi, a contemporary of Appiani, Camuccini, Botti and Sabatelli, and there will be a few examples—to illustrate the neo-classic movement—of Lino Salvatico, Gola and Mario de Maria. The Italian and Spanish Governments have cooperated to make possible also an exhibition of the works of Goya.

But the feature of the Italian exhibit, in a retrospective way, will be the large central hall entirely devoted to Segantini. The important galleries in this country are singularly lacking in the works of this great artist, and they are more or less unknown to the general public. To get them together for this Venetian show will take much preparation, for most of them will have to be brought from a distance. —K. R. S.

HEYER FOUNDATION GETS NATICK BIBLE

A copy of the exceedingly rare Indian Bible first published in 1663 in the Natick Indian language by the Rev. John Eliot, of Cambridge, Mass., has just been acquired by the Museum of the American Indian, Heyer Foundation, at Broadway and 155th Street. A vivid reminder of the days of first contact of the Indians of New England with the Puritans, the Bible is an important addition to the museum's store of rarities pertaining to the American Indian.

For many years the Eliot Bible has stood as a monument to the efforts of "The Apostle of the Indians," and of the 2,000 copies originally printed only fifty-

RECENT ACCESSIONS BY METROPOLITAN

A rare painting by the little-known "Master of the Virgin Among the Virgins" is among several new accessions by purchase and gift just received by the Metropolitan Museum of Art. It is a Dutch picture of the XVth century, entitled "Pieta, or Mourning Over the Body of Christ." A bequest of Mediterranean embroideries and classical antiquities, from the late Richard Berry Seager, and a small "Self-Portrait," by Gilbert Stuart, are other pieces now on view for the first time.

The "Pieta" represents a period in early Dutch painting about which little is known. Few pictures of the fifteenth century school have come to light, but the present one resembles very closely in style and character a celebrated "Madonna and Child Attended by Saints" in the Rijksmuseum, in Amsterdam, that stands apart from all others of its time.

Dr. Max J. Friedlander, who first applied the name of the Master of the "Virgo inter Virgines" to the Amsterdam picture, identified more than twenty paintings evidencing a consistent style and clearly by the same hand, according to the Metropolitan. One is an altar piece in the little museum in Salzburg, and others are in the Uffizi, Kaiser Friedrich, Vienna and other museums and collections of private owners.

The present picture by the unknown master was probably painted in or near Delft, possibly at Gouda, at least as early as 1483, according to the evidences deduced from his work. Consistent with the subject matter of his work in general, it represents the Madonna surrounded by three female saints, and together with them the figure of St. John, lamenting over the body of Christ, who lies semi-nude at the feet of the group.

The Seager bequest consists of eighty-ix embroideries gathered by Mr. Seager during cruises among the islands of the Aegean and along the eastern shores of the Mediterranean, as well as a variety of prehistoric objects from Crete.

Stuart's little "Self Portrait," which the museum obtained recently from the Boston Museum of Fine Arts, is an oval painting on canvas about ten by nine inches. It is a brilliant likeness of the painter as a young man, though unfinished. Besides this example there is in Newport a portrait of himself as a youth, and the Neagle portraits of him, the portrait of his daughter, the pen drawing by himself and miniatures by Sarah Goodridge and Anson Dickinson, besides two or three lesser attempts at his portraiture. Stuart painted the present sketch for his wife in London, and it was given by his daughter Jane Stuart, to the late Mrs. Harrison Gray Otis.

The museum is showing four unfinished panels by Puvis de Chavannes, which have been lent for a year's exhibition here by the French government. They were intended for the frieze above the paintings by this artist in the Pantheon, but were not sufficiently advanced when he died in 1898 to be used as intended.

They were accordingly turned over to the Luxembourg Museum, whose curator, the late M. Leonce Benedite, permitted them to be sent to America for exhibition at the request of the National Society of Mural Painter.

five remain in the hands of collectors and public institutions. Its frontispiece bears the autograph signature of Josiah Cotton, himself a preacher among the Indians for nearly forty years, who died in 1756. His father, the Rev. John Cotton, of Boston, aided Eliot in the revision of the second edition of the Bible, printed in 1685, of which the museum's copy is an example.

The Bible is one of two outstanding works published in the native language of America, the other being the Dictionary of the Nahua or Aztec language of Mexico, also owned by the museum, which was composed by Fra Alonzo de Molina and printed in the City of Mexico in 1555. The Bible bears the title, in Natick Indian, of "Up-Biblum God."

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DR. ROSENBACH BUYS AT LONDON SALE

LONDON—Dr. A. S. W. Rosenbach, the American book dealer, was the chief purchaser at the second day of the sale at Sotheby's of the books formerly at Britwell Court, his purchases amounting to £7,045. The total of the day's sales was £8,816.

Dr. Rosenbach's most expensive purchase was John Hagthorpe's "Divine Meditations and Elegies," printed in London by Bernard Alsop in 1622, unbound, and bearing a contemporary inscription, "Thomas Bayles; His Booke." Dr. Rosenbach paid £1,450 for it. He gave £1,050 for Edward Harris's "A Sermon Preached at Hitchin in the Yeare of Our Lord 1857, the 17 day of November," printed by "John Morris and I. B." in 1590.

The American dealer paid £1,020 for Barten Holyday's "A survey of the World," in ten books in the original sheepskin, printed by Will Hail for the author in 1661. He gave £820 for Edward Holdsworth's "The Mouse-trap or the Battle of the Cambrians and Mice," a poem, printed at Annapolis, Md., in 1728, and bound in what was said to be the earliest American gold-tooled binding extant. It was also said to be the most perfect copy known.

Other purchases by Dr. Rosenbach included a translation of Homer by John Ogilby, folio 1669, for which he paid £440; William Fulwood's "The Inimie of Idleness; teaching the Manner and Stile how to endite, compose and write all sorts of Epistles and Letters," London, 1568, which brought £240; T. Fuller's "Adronicus," London, 1646, which brought £200; Oliver Goldsmith's "The Traveler," second edition, fourth edition, fifth edition and two other editions, £190; a letter by Sir Balthazar Gerbier to his three daughters in a nursery in Paris, May 4, 1646, for which he gave £155, and three editions of Goldsmith's "The Deserted Village," £152.

Courtauld Trustees Buy Degas Portrait

LONDON—The Courtauld Trustees have wisely spent practically the remainder of their fund on Degas' "Femme Assise" which is among the pictures at present being exhibited at the French Gallery, Pall Mall, in the Rosenberg Collection. This work was painted in 1873 and marked an epoch in this type of work.

DICKENS PORTRAIT RECENTLY FOUND

A recently discovered portrait of Charles Dickens by an American painter, William Barksdale Myers of Richmond, Va., who also executed portraits of Thackeray, Scott, Junius Brutus Booth and other notables, is now on exhibition at the American Art Association, 30 E. 57th St. It will be sold at auction April 1st, along with a fine Dickens tea-caddy and 200 other items of the Dickens collection of Mr. Henry Alexander, founder of the American Dickens Fellowship.

For years mystery surrounded the origin of the portrait. Myers was a Virginian, born in 1843, a fellow art student of Ridgeway Knight. Gustavus Myers, his father, an eminent lawyer, was an enthusiastic admirer of Charles Dickens. In 1868, when Dickens visited America, he was a guest in the Myers' Richmond home. Young Myers made several sketches of Dickens, which he later developed into this fine portrait—unfortunately signed only with his initials.

The portrait, in oils, is well preserved. It shows Dickens standing, three-quarters length, beside an open window. His quilted dressing-gown is thrown back, revealing the familiar watch-chain and charm and old-fashioned tie ring. His characteristic nobility of brow and kindly, piercing eyes are finely painted.

Westminster Abbey Interior Cleaned

LONDON—Unsuspected loveliness of craftsmanship has been revealed during the last two or three weeks through the cleaning process which the interior of Westminster Abbey is undergoing.

This work is being carried out by expert renovators under the direction of Mr. E. W. Tristram, of the Royal College of Art, who has not only evolved a new cleaning process, but a solution which will preserve the cleaned work from ever again being obliterated by the grime of centuries.

Incidentally, it has given back to the Abbey some of the brilliance which must have made the interior a gorgeous sight in medieval days.

Three panels at the back of the sedilia have just been cleaned of several coats of paint, and three figures have been revealed.

Two of the Annunciation were evidently partially destroyed, either at the Reformation or during Puritan times, but the third, a figure of Edward the Confessor, was left intact. They date from 1302-6, and are fine examples of the art of that period, showing how exquisitely the medieval painters could paint draperies.

The cleaning of the tomb of the two children of Henry III., XIIIth century, have revealed decorations of vivid scarlet, with paintings of pomegranates in the spandrels of the arch.

One of the most successful works which has been completed is the cleaning of the Henry V. chantry, with its wealth of tiny figures. This has been brought back to the state of new stone, and displays with particular sharpness the sculptured loveliness of this work of art.

Striking red coloring has been restored in the chapel of St. Erasmus. Although the blues have not stood the test of time, the greens and the gold have come out well.

The colored heraldry on the nearby tombs has also been restored.

By permission of the King the Coronation chair has been operated upon, and this was found to have been covered originally with gesso gold work. All that remains—a considerable quantity—has been restored to its original splendor.

On the seat of this chair is carved: "P. Abbott slept in this chair, 5th and 6th July, 1800." P. Abbott was a Westminster schoolboy, who was shut in the Abbey for two nights, and he carved his record of the fact on the seat of the Coronation chair.

A Westminster Gazette representative recently saw the tomb of the Duchess of Somerset being cleaned. As if by magic, the grime on her robes was removed to reveal the rich scarlet with which they were originally painted.

The Dean and Chapter intend to carry out the cleaning of the whole of the Abbey interior, and when the diaper decorations on the upper part of the choir and transepts are reached it is anticipated that a great deal of gorgeous gold and coloring will be discovered hidden beneath the black accumulations of centuries.

A TUDOR HOUSE TO CHANGE HANDS

LONDON—Many interesting old mansions come from time to time under the hammer of Knight, Frank and Rutley, and Old Place, Lindfield in Sussex is among the most interesting. This is to be sold by the famous firm of auctioneers in June with its home-farm and a number of cottages. It is one of the finest Tudor houses in England, having been built about 1590 with peaked gables, oak mullioned windows, richly carved bargeboards and many other characteristic and quaint features of Elizabethan architecture.

In the original paneled dining-room is the contemporary stone fireplace, and the Great Parlor and a number of the other rooms are either hung with Flemish tapestries or paneled with XVIth century woodwork. The gardens possess the bowling alley, pleached walk, yew hedges and Privy Garden of the period, while inside, the furniture, china and works of art are worthy of their exquisite setting.

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BILL TO PROHIBIT EXPORT OF ART

LONDON—The text of Sir Henry Slesser's Bill to prohibit the export of certain works of art and ancient or historic buildings has now been issued and shows a substantial and wide backing. Sir John Simon, Mr. Noel Buxton, Sir Martin Conway, Lord Henry Cavendish-Bentick, Sir Evelyn Cecil, Dr. Shiels, Sir Gerald Hohler, and Lieutenant-Commander Kenworthy all back the Bill, which is entitled "Works of Art and Antiquities (Prohibition of Removal)."

The Bill is a short one of four clauses, the first effective clause of which provides for the enlargement of the Ancient Monuments Board constituted under the Ancient Monuments (Consolidation and Amendment) Act, 1913, so as to include "members representing bodies who, in the opinion of the Commissioners of Works, are concerned to preserve and protect works of art and objects and buildings of historic interest."

The Board, it is proposed, shall, as reconstituted and extended, be known as the Arts and Historic Buildings Board and shall have vested in it all the powers hitherto appertaining to the Ancient Monuments Board. This Board will have the duty of reporting to the Commissioners if any ancient or historic building or part thereof or fixture or fitting is in danger of demolition for the purpose of removal from the United Kingdom and if its retention in the United Kingdom is of national importance. The Commissioners may then, if they think fit, make a preservation order placing the building or fixture under their protection and, in case of emergency, may act without receiving any report from the Board first. Any such order will have like effect to those made and confirmed under Part III. of the Ancient Monuments Act of 1913.

Clause 3 relates to "any class of object or object of historic or artistic interest" in danger of removal from the United Kingdom. If it is considered of national interest to retain the object the Commissioners, if the matter has been reported to them by the Board, may, after hearing representations from the persons interested, make an order prohibiting its export, save under license from the Commissioners. The penalty for infringement of the order is a fine not exceeding £100 and the confiscation to the Crown of the object so attempted to be exported.

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"THE PIONEER" By BENJAMIN EGGLESTON
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PERU URGED TO GUARD ITS ART

LIMA, Peru—Nationalization of all archaeological exploration in Peru is being sought in a bill before the Peruvian Congress. The exportation of archaeological treasures without the authorization of the Government also would be forbidden.

The Inca temples and huacas (burial places) and all other ancient places would become the property of the State. Expropriation by the State of such sites, now in private hands, is provided for in the bill.

Preservation of the priceless treasures already discovered would be entrusted to the universities.

WOMEN ARTISTS TO EXHIBIT IN APRIL

The first exhibition of "The New York Society of Women Artists" will take place at the Anderson Galleries the last two weeks in April. There will be no jury and each member will be allotted the same amount of space. The membership is limited to thirty painters and sculptors and includes the following artists:

President, Marguerite Zorach; Vice-President, Anne Goldthwaite; Treasurer, Ethel Myers; Corresponding Secretary, Ellen Ravenscroft; Recording Secretary, Ethel Paddock.

Theresa, Bernstein, Lucille Blanche, Sonia Gordon Brown, Louise Upton Brumback, E. Varian Cockcroft, Gladys Roosevelt Dick, Elizabeth Grandin, Mar-

XIVth Century Paintings Recovered

BRACCIANO—A great celebration was held in the little town of Bracciano, overlooking Lake Bracciano, twenty-five miles from Rome, where two famous paintings on wood of the Saviour and Virgin by Gregorio and Donato of Arezzo were found in strange circumstances, after they had been missing for some years from the parish church. The paintings date back to 1315, and were the object of great veneration and a special festival was held every year on the Sunday after Assumption in their honor.

In February, 1922, thieves broke into the parish church and carried away the venerable paintings, together with other precious objects, and the police failed to trace them. The theft caused great emotion. In August, 1923, a large wooden box was received at the local station addressed to the Mayor of Bracciano, with an inscription which stated that the box contained glass. As the parish had ordered no glass, and both the sender and transport agent were unknown, the Mayor ordered the box to be placed in a warehouse till the matter should be cleared up. As no further documents were received, the box was at last opened and the two precious paintings were found inside after more than three years' absence.

garet Huntington, Adelaide Lawson, Blanche Lazell, Lucy L'Engle, Katherine Liddell, Marjorie Organ; Doris Rosenthal, Flora Schoenfeld, Henrietta Shore, Mary Tannahill, Harriet Titlow, Agnes Weinrich.

Special Editions Sold in Holland

Messrs. R. W. de Vries of Amsterdam, Holland, held a successful sale on Feb. 23rd, which comprised a collection of fine books from Private Presses. Some of the prices realized were as follows: Kelmscott Press edition of Rossetti, Sonnets and Lyrical Poems, £150; id. Keats Poems, £200; id. Shelley Poetical Works, £130; id. Tale of Beowulf, £90; id. Morris, Life and Death of Jason, £150; id. Herrick Poems, £125; id. Morris, Well at the World's end, £150; Morris Earthly Paradise, £170; id. Morris, Story of Sigurd the Volsung, £193; id. Morris, Love is Enough, £80; Vale Press edition of Shakespeare Works, £100; Dove's Press edition of the English Bible, £500; id. Milton Paradise Lost, Paradise Regained, £170; id. Milton Areopagitica copy on vellum, £400; id. Browning Men and Women, £90; id. Shakespeare Hamlet, copy on vellum, £450; id. Shakespeare Sonnets copy on vellum, £175; id. Parker Winship, William Caxton, copy on vellum, £100; Chiswick Press edition of Aymer Vallance, The Art of William Morris, £100; The Tudor Translations, 1892-1909, £485.

NUTTING COLLECTION GIVEN TO HARTFORD

The Wadsworth Atheneum, Hartford, has just received from J. Pierpont Morgan a gift of the Wallace Nutting collection of early American furniture. Under the joint ownership of Wallace Nutting and Mr. Morgan this collection has been an indefinite loan to the Atheneum since its installation there about a year ago. Mr. Morgan has now become sole owner of the collection and at the annual meeting of the trustees on January 16 he presented it to the Atheneum.

The collection consists of about three hundred pieces of furniture, many of them of great historic interest as well as artistic and intrinsic value, and some six hundred examples of early wrought iron fixtures such as latches and door hinges. One room is given over to articles in wood made by the "Pennsylvania Dutch."

Mr. Nutting has just presented a fine portrait of himself painted by William C. Loring, which will hang at the entrance to the dozen or more rooms in the Morgan Memorial where the furniture is exhibited.

Women Painters Award Prizes

The National Association of Women Painters and Sculptors have awarded the following prizes in their exhibition of watercolors and pastels:

Emily Vanderpool Prize: Awarded to Hilda Belcher's Mary Betty.

First Honorable Mention: Awarded to Irma Rene Koen for Group.

Second Honorable Mention: Awarded to Elinor Barnard's "Flower."

Third Honorable Mention: Awarded to Margaret Huntington's "Landscape."

SPORTS GROUPS TO AID CATHEDRAL BAY

Support for the sports window and other symbolic and decorative features of the sports bay in the Cathedral of St. John the Divine has been pledged by three groups in the world of sport, according to a letter sent by Julian S. Myrick, chairman, to other members of the committee on sports and games.

In memory of "Bob" Wrenn, famous Harvard quarterback and four times national tennis champion, tennis players have undertaken to raise \$25,000 for the two stained glass panels of the clerestory window in the bay. Wrenn, who was selected as representative of the best in American sport, was also a soldier in two wars—first as a Rough Rider in 1898 and later as major of the Air Service in the World War.

The National Collegiate Association has pledged itself to pay for the erection of a suitable altar within the sports bay of the cathedral. In addition to this group, the Public Schools Athletic League and the Intercollegiate Association of Amateur Athletes of America have joined to share the cost of the floor in the bay.

Dr. R. Tait McKenzie, physical director at the University of Pennsylvania and a sculptor, will represent the memorial committee on matters relating to the design in the decoration of the sports bay, as well as in working on questions of memorials and gifts to cover the entire expense. It has been decided not to permit one organization or individual to assume the whole cost.

"I think," the letter reads, "that we have been organized long enough to commence to put on the pressure and finish up the work. It is the real relationship of wholesome sport and religion that has struck the popular imagination."

The letter from Mr. Myrick to the committee also announces a dinner meeting on Tuesday, April 20, in the Hotel Biltmore, at which reports from the various divisions will be made public. Bishop Manning will be the guest of honor.

"BEST IN ART" FOR CATHEDRAL

Bishop William T. Manning, of the Protestant Episcopal Diocese of New York, announced at a meeting of the women's division of the Committee for Completing the Cathedral of St. John

the Divine, that the north transept was to be dedicated to the Virgin Mary and the south transept to St. John.

"We have a Commission on Iconography and Decoration," he said, "which is studying carefully the whole question of the stained glass, the statuary and sculpture and all questions relating to the decoration of the cathedral. At the last meeting of the trustees, on the recommendation of that commission it was unanimously decided that north and south transepts should be dedicated respectively to the Blessed Virgin Mary and to St. John, the Apostle and Evangelist.

"It seemed to the trustees and to the commission pre-eminently appropriate that the north transept, which is being built by the women, should be dedicated to the Blessed Mother of Our Lord and the south transept especially in honor of St. John, whose name the whole cathedral bears, so that the transepts, which are the two great arms of the cruciform plan of the cathedral, will be dedicated to the Blessed Virgin and St. John, who stood together before the Cross on Calvary.

"The trustees decided also on the recommendation of the Iconography Commission that the two towers of the west front shall be dedicated to St. Peter and St. Paul, and we hope that these two majestic towers will now soon be given by two individuals or families as memorials, so that the work on the west front may continue without interruption.

"An impression seems to have gone about that American artists are to be discriminated against. I wish to say that there is no foundation whatever for such an impression. It is true that the architect and the trustees will not be limited by national lines. Art, like religion, is international. The cathedral must have the best in art that the world can give, but American artists—painters, sculptors and glass workers—will most certainly not be discriminated against. Their qualifications for the work to be done will certainly have full consideration.

"And for my own part I will say that while I shall urge that we secure the best wherever it may come from, I hope that in many instances the best may prove to be American art, executed by American artists to represent our life and our people. All these questions will be passed upon by the Commission on Iconography and the trustees of the cathedral in conjunction with the architects."

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MOSCOW

Steps are being taken by the Committee for the Preservation of Armenian Antiquities towards the protection of ancient monuments on the territory of Armenia.

Great interest attaches to the monuments of the Urartian epoch scattered along the lake of Sevan and in the valley of the Araks, to the ruins of the Throne of Tridat at Bash-Girani, to the ruins of the Zvartno church at Etchmiadzin, and to the remnants of a grand aqueduct near Yelenovka which, according to tradition, had been used by one of the Urartian kings to carry the water to the valley of the Ararat and irrigate the fields over a distance of tens of miles.

Objects of great historic value were discovered lately at Armavir, belonging to the transition period when the strong influences of Greece and Rome began to be felt in pagan Armenia.

The Armory Exhibition in the Moscow Kremlin was recently augmented by several articles of great artistic and scientific value, including a gold-embroidered silken communion cloth executed in Moldavia in 1556 and subsequently presented to one of the princes of the Golitzin family, and a golden cross of exquisite workmanship, which had probably been worn by Boris Godunov.

Several tumuli have been discovered in the Mzkhed district in Georgia, some of them dating back to the last centuries before the Christian era. Many antique articles of adornment were found. The excavation of these tumuli sheds light on the hitherto unknown culture of the peoples which flourished in Trans-Caucasia in the last century before, and the first century of, Christianity.

Since the Revolution the collections of the All-Ukrainian Historical Museum dedicated to Shevchenko at Kiev, formerly the City Museum have nearly been doubled. The Museum contains valuable relics of the Byzantine period, of the Cossack period, porcelain of the Ukrainian factories, fabrics and metallic articles, a large section of peasant art, special sections dedicated to "Shevchenko" and "Old Kiev," and sections of history and art, showing the evolution of painting and sculpture in the Ukraine from the earliest times down to the Revolution.

Since the Revolution, a new Picture Gallery was founded at Kiev. The Gallery contains Russian and Western paintings, and pottery and glassware of the XIXth and XXth centuries. Since the Revolution the famous Lavra (monastery) of Kiev has been turned into a vast museum of ecclesiastical art. Among the museums of Kiev are also the ethnographical, the theatrical and the revolutionary museums, etc.

Some unpublished musical manuscripts have been discovered at Leningrad in one of the private archives, including unpublished compositions by Borodin, Glazunov, Rimsky-Korsakov, Scriabin and others.

FLORENCE

A precious pyx has been stolen from the Altar of the Sacrament in the Church of Santa Maria Novella in Florence. As it was in the middle of the afternoon, the church was not empty, and yet between the hours of one and five this sacrilegious act took place.

The pyx is of silver, with a round chased base, bearing two shields and the coat of arms of the Counts Salviati. It is gilded and finely ornamented, and weighs nearly a kilogram and a half (about three pounds and a half), and was given to the Church of the Annunziata by the Salviati family on the 30th of January, 1576.

Much interest was felt in the recent exhibition of the work of the painter and etcher Giovanni Fattori. 1925 was the one hundredth anniversary of this birth, and as he occupies a place of importance in Tuscan art, Leghorn, the city of his birth, and Florence, where much of his life was passed, have paid him honor.

Owing principally to the initiative of Conte Visconti di Modrone, who is doing so much to promote interest in Italian art of every sort, the works of Fattori in a large number, were brought together at the gallery of the "Parterre" in Florence, where they filled several large rooms.

Fattori was a man who had seen very little outside of his own part of the country, and whose life was very quiet. His work was comparatively unknown for years, and although before his death, which came at the age of eighty-three, his pupils and friends adored him and realized his greatness, he was not appreciated, and died comparatively poor.

Giovanni Fattori was the greatest of the Tuscan school of *Macchiaioli*, or realistic nature painters, a school which arose in the last century and is still flourishing. His best known paintings are chiefly scenes in the Maremma, though he also painted some fine battle pieces which recall Salvador Rosa and Borgognone, of whose pictures Fattori could have seen very few.

Refund Paid Donors
to Houston Show

(Continued from page 1)

newed interest. Already three pictures have been sold from the Southern States Art League exhibit which will hang until April 4. Miss Margaret Brisbane of Houston who held a single exhibit during the month of February also sold one of her portraits of "A Little French Boy."

Paintings sold or reserved at the museum now are: "Heart of the Old Town," an etching by Elizabeth O'Neill Verner of Charleston, S. C.; an oil painting, "Stream in Winter," by Benson B. Moore, is reserved and a block print by Mabel Pugh, "Houses of Italy," has been sold.

During the Southern States Art League exhibit the museum will remain open an hour longer in the afternoons, which now makes the closing hour 6 p. m. On Sundays the museum will stay open until 10 p. m. so that all who wish may have the opportunity to vote on the picture he likes best. The picture receiving the most votes will receive the Dickson prize, which is \$50.

Important Judaica
Coming to America

Important Jewish manuscripts, relics, early printed books, antiquities, ceremonial objects and other Judaica numbering 6,174 items have been purchased in Germany for the Hebrew Union College at Cincinnati and are now on their way to this country, according to an announcement by Dr. Adolph S. Oko, librarian to the college, who returned recently after a ten weeks' trip in Europe.

Dr. Oko had been negotiating for several years for the purchase of these relics of early and medieval Jewish culture. They consist of two great collections. One was the famous collection of S. Kirschstein of Berlin and the other that of Director Frauberger of the Düsseldorf Museum.

The acquisition of these collections, it was said, makes the library and Museum of the Hebrew Union College at Cincinnati the world centre of the materials of Jewish culture. The purchase was made with funds raised from leaders of the Union of American Hebrew Congregations.

Describing his acquisition recently, Dr. Oko said:

"Outstanding among the thousands of objects is a cross of the Spanish Inquisition. This is the only Inquisition cross of whose existence collectors are aware, and it testifies to a tragic history. This cross, centuries ago, was pressed into the hands of Jewish martyrs as they walked to the stake, and the men who preferred to die rather than renounce their faith were forced to hold it aloft in their death agony. The cross bears a Spanish inscription which, translated in part, says: 'Who holds you does not have the cross; who holds you not has the cross.' It is estimated that the value of the cross is \$10,000.

"More than one hundred scrolls of parchment, known as Megillot, bearing the story of the deliverance of the Jews of Persia from their enemies by the intervention of Queen Esther, is included in the collection. These Megillot date from the Renaissance to the present day. The story of Esther is told by means of exquisite workmanship in silver filigree in one of the Megillot.

"The collection of ceremonial objects is notable as much for its artistic beauty as for its historic value. There are menorahs of many shapes, periods, and materials, silver, copper and bronze; coverings for the ark of the Torah that are richly embroidered in gold and silver; utensils for the baking of matzo; many shofars, the ram's horn blown on the Jewish New Year, and dishes and glassware, used in the home and synagogue for festival observance.

"Included in the manuscripts are decrees of Emperors and Princes from such potentates as Frederick the Great and others. There are autographed letters of Heine, Zund, Richard Wagner and Meyerbeer. Two hitherto unpublished letters of Richard Wagner to Meyerbeer, dated from Paris in May and June of 1840, come to light in this collection and illuminate the character of the famous composer. In these letters Wagner hails Meyerbeer as 'master' and addresses him in tones of servility. He sketches in one the motif of 'The Flying Dutchman.' Some years later Wagner wrote a book, 'Judaism in Music,' and bitterly attacked Jewish musicians, particularly Meyerbeer.

"The collections of Jewish art include portraits, miniatures, etchings, engravings, etc. There are thirty-eight pictures of Moses Mendelssohn, the philosopher. The famous Oppenheim portrait of Ludwig Boerne is here, and portraits by Marr and Mengs and etchings done by Chodowiecki in the eighteenth century, as well as caricatures by Emil Grimm.

"The Kirschstein collection makes vivid the development of Jewish culture from the XVIth century to the present day. Although there are many objects dating back further, the record is complete from this date.

"The collection will not become available to the public for some time, for the present facilities of the Hebrew Union College Library are inadequate to house it, and it will be necessary for a new edifice to be built for this purpose. Plans for this building are included in the \$5,000,000 national endowment fund campaign which is shortly to be launched by the Union of American Hebrew Congregations."

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EUROPE IN AMERICA

The visit of Mr. Cecil Reginald Grundy to America for the purpose of studying our museums, may be taken as an indication of the fulfillment of the prophecy that the time was near when Europe would have to come to America to see the finest of European art. Although, according to Mr. Grundy, that time has hardly arrived, it is significant that the attitude of Europeans is no longer one of amazement at the artistic activities of barbarians. It is becoming recognized that there is something more than the possession of money behind American collecting.

The change in attitude may be due quite as much to a development here as to an awakening abroad. It is not so long ago that one of the most important things recorded about a great picture bought by an American from a foreign source was its price. The quality of the work of art, beyond a careful though not always successful scrutiny of its pedigree entered comparatively little into the generally recognized value of the work.

We have gone on from that; today quality rather than price is almost always the first consideration. It is this approach from which Europe has more to fear than formerly. When our boast was of prices, almost anything, so that it was supremely expensive, would do. When our search becomes entirely one for quality, as has already become the case with two of our museums—Worcester and Detroit—Europe may well be alarmed. Until that time arrives, however, it is probably quite right for Mr. Grundy to refuse to become alarmed at the power conveyed by the Munsey bequest.

THE SANGUINE ENGLISH

A few weeks ago the art world of London was thrown all a-flutter by the news that two of its public galleries had been broken into and notable products of the English school stolen therefrom. It appeared, according to the *Daily Mail*, that a gang of American thieves had visited

London, with the object of still further depleting the artistic resources of the English nation. To this end, they removed from the walls of the Guildhall a small watercolor drawing by a certain Birket Foster, entitled "The Hen Coop" and from the Royal Academy, four small sketches by Constable. The value of these works, Sir Frank Dicksee assured the *Daily Mail*, would, in America, be "unlimited."

Our more sensitive readers will be happy to read in this week's London letter that all but one of the stolen works have since been returned and the stain upon American honor thereby expunged. We trust that the British public has not meanwhile been agitating itself unduly over this matter. Great as is the craze in America for things English, and munificent as have been the prices paid by American collectors for the masterpieces of XVIIIth century portraiture, neither the craze nor the munificence have so far extended to the little color notes of Constable or the hencoops of so magnificently obscure a painter as Mr. Birket Foster. Sir Frank must not imagine that the standards of American collecting are safely to be gauged from the purchases of our greatest museum.

PICTURES AND PRICES

There are many possible explanations of the failure of Lord Leverhulme's pictures to obtain high prices in America. His was a curiously "mixed" collection, for in forming it he was inclined to rely upon his own untrained judgment rather than to be guided by expert advice; and this may have made it unattractive to many possible purchasers. In America, too, as with us, there is now little room for large canvases except on the walls of public galleries, so that the market is becoming limited. But, however valid these excuses may be, the sale has made it abundantly clear that in America, at least, where there is more money for spending upon works of art than this country can provide—that was, in fact, the reason for transferring the Leverhulme sale from London to New York—those of the Victorian painters whom we were asked, only a few years ago, to include among the immortals have fallen from their high estate. It is not merely pictures of the "pretty-pretty" school, and those which "tell a story" that have declined in value, for with the works of Dicksee, Alfred East, and Alma Tadema are included those of Leighton, Millais, and even Burne-Jones as being worth only a hundred pounds or so instead of the thousands for which they used to be sold. The reason is not that there are no purchasers just now, for a large sum is obtainable today for anything that Sargent painted. The "slump" in Victorian art can only be attributed to a definite change in the public taste; and it is by no means certain that this is to be regretted.

(From the Westminster Gazette, London)

CAVEAT EMPTOR

My friend is a buyer and seller of furniture. Some time ago, in his shop, I was looking at his latest purchases. "What do you think of this piece?" he asked.

It was a small oak monk's bench hoary with age. The corners were green and mildewed; there were worm holes bored through some parts of the frame; the foot-rail, which had evidently been a substantial bit of oak, was thin and smooth, as though worn through the centuries by a succession of tired feet resting there. An adorable old bit!

"Where did you pick it up?" I asked excitedly. "This is surely a find."



"GROUP"

By ALEXANDER ARCHIPENKO

Mr. Alexander Archipenko has agreed to give to Mr. Lucien Demotte for a period of five years, the exclusive control both for sale and exhibition purposes in America, of his entire artistic production.

"Then you think it genuine?" he asked.

"Genuine?" The doubt had not occurred to me, but I turned the piece upside down, and examined it minutely. Underneath the wood showed old and dusty. There were scratchings and bruising here and there as though the old bench had suffered from careless users. I could see no touch of modern hand.

"I should call it a genuine antique," I ventured. "How old is it?"

"It was made last month!" he said.

Then he laughed. "Isn't it wonderful? The best thing I've seen. We're selling these by the hundred, and even expert collectors will scarcely believe they are fakes, the work is so perfect. Ah, but the man who makes them is an artist."

It is interesting to note that the most famous forgers of furniture pursue their craft, not in some secret London den, but out in the sweet, innocent countryside. After two hours' journey from London, the faker met me at a small country town station, and half an hour's run in his two-seater brought us to the factory.

"But not a single piece goes out of here as genuine," said my guide, leading the way into the stock-room. He waved his hand over the collection of fine old settees, bureaux, rug chests, refectory tables, and Tudor chairs. "It is simply a case of supply and demand. The old-world effect is favored by many people, and as genuine pieces are rare and dear, we create new pieces in the old manner. Come, and I shall show you how it is done."

In the yard were huge stocks of timber.

"First of all, to correct the impression that 'imitation antiques' are made from packing-cases, I must show you the wood we work in," he said. "It is really old. I've just bought this consignment, over £1,000 worth—oak beams from an old barn just pulled down. Some of it is 300 years old—lovely stuff, perfect color and not a nail has been driven into it. See this." He flicked a piece off one of the huge beams. It was friable, and crumbled in his hand like a piece of cake. "The work of the death watch beetle," he said. "We treat all the old wood to arrest the decay, then the marks of the worms or beetles remain, giving

authenticity and charm to the finished article."

Men in the first workshop were sawing the huge beams into convenient pieces. Each board was examined and earmarked for its own specific purpose. In the next shop the cabinet-makers (all Englishmen), working from the designs created in the studio, were making chairs, tables, dressers, etc. Two enthusiasts were carving a great oak mantelpiece in fluted pillars and arches of the period of James I. Another man was carving figures for sideboard supports.

There was no hammering. They followed the old manner of furniture building to the letter, and no nails were used. Here a little old writing desk was being evolved, full of pigeon holes, dockets and secret drawers, so perfect as to hinges, wood, thickness, and general character that it was hard to believe the table was not a lovely old antique.

Then to the finishing shop. "This is the real faking factory," said my guide. "Things came in here fresh from the cabinet-maker's hands, and we add centuries to their age in as many hours."

At one bench an expert workman with a little hammer and some special tools was putting on "marks of age"—the dents, bruising, and scratchings which might reasonably occur to furniture used over long years. The figures carved so carefully in the previous room were here defaced, a nose flattened here, a bit of finger chipped off there. Another man, at the seat of an old oak chair, was working out between the ribs of the wood the grooves which time might have made had the chair been much sat upon.

And everywhere workmen were running about with gallipots full of secret preparations. One man gave a table a grey wash effect, another rubbed it off, another stained it dark brown, another powdered it, and rubbed it again. Some of these "antiques" went through thirteen processes before they could be said to resemble the genuine article.

And since they are sold to the public frankly as "reproductions of the antique," surely all the care is justified. For the search of the ideal and beautiful home by home-loving people goes on all the time.

(Helen R. Macdonald in the Star, London)

OBITUARY

DR. A. D. F. HAMLIN

Dr. Alfred Dwight Foster Hamlin, Professor of the History of Architecture at Columbia University since 1904, was killed recently by an automobile as he was crossing Riverside Drive at 117th Street.

Dr. Hamlin, who lived at 39 Claremont Avenue, had gone out for a walk before retiring. He was crossing the Drive from east to west when a north-bound automobile owned and driven by Amasa Staples of 509 West 147th Street struck him. Mr. Staples stopped his car and called Patrolman Smith and they took Dr. Hamlin to St. Luke's Hospital, where he died a few minutes later from a fractured skull.

Dr. Hamlin was in his seventy-first year. He was an authority on architecture, city planning and Near East affairs and was active in these fields both here and abroad. In 1919 he was decorated with the Cross of the Order of George I of Greece for his services as a special commissioner in relieving the distress of Greek war sufferers.

Dr. Hamlin was born in Constantinople while his father, the Rev. Dr. Cyrus Hamlin, was President of Robert College. He was educated here at Amherst, where he received an A. B. degree in 1875 and an A. M. degree in 1885, after studying at Massachusetts Institute of Technology and L'Ecole des Beaux Arts in Paris and teaching for two years at Columbia.

He went to Columbia first as a special assistant in 1883. He served as an instructor from 1887 to 1889, was made Assistant Professor of Architecture in 1889, Adjunct Professor in 1891 and a Professor in 1904.

He was a member of the American Institute of Architects, Archaeological Institute of America and Societe Archéologique de France. He was the author of "A History of Architecture," "European and Japanese Gardens," "History of Ornament, Ancient and Medieval" and "History of Ornament, Renaissance and Modern," and contributed frequently to architectural periodicals, dictionaries and encyclopedias.

DAVID P. B. CONKLING

David Paul Burleigh Conkling of 26 West Eighth Street, a sculptor, whose studio was at 5 Macdougall Alley, died last week at the age of 54. He was a son of the Rev. Dr. Nathaniel W. Conkling, who made his home with him. Also surviving are his wife, Mabel Harris Conkling, and two daughters. Mr. Conkling was a graduate of Princeton and the Ecole des Beaux Arts in Paris. His clubs were the University, Princeton and Players.

BERLIN

A very important auction will be held April 26th at Hollstein and Puppel in Berlin. About 35 prints by Dürer among which are proofs of superior quality of the "Melancholic," "Kleine Kurier," "Madonna mit der Birne," "Madonna von einem Engel gekroent." A proof-impresion of the "Heimsuchung Mariae" is an especially rare and important item. The number of Rembrandts to be set at auction amounts to 50, among which are such specimens as the self-portrait of 1638, "Die Judenbraut," "Emmas," "Welblicher Akt sitzend" on vellum (Bartsch 200) and many other remarkable examples. The collection comprises further the names of Cranach, Leyden, Hollar and so forth.

The new minister of Finances in Germany has announced the abolition of the tax on all kinds of art objects, a measure which is sure to prove a decided ease for the art-trade. It had been introduced seven or eight years ago to the amount of 15 per cent of the purchasing price of all kinds of art objects that changed hands in any possible manner or way, whereby only works by contemporary artists, purchased directly from

(Continued on page 12)

EXHIBITIONS IN NEW YORK

MAXA NORDAU MOISE KISLING

The New Gallery, through April 10th

MAXA NORDAU is a curiously uneven painter. At her best, as in the "Nude" which hangs between the doors of the front gallery, she arouses our sincere admiration. At her second best, she is apt to be dull, especially in her figure subjects. Her "Nude" is so much finer than, say, the large "Fruit Bearer" that one is at a loss to understand the discrepancy. More uniformly happy are the slighter landscapes, the "Village in Provence" and a wash drawing of a village street. Faced with subjects more imposing, Mlle. Nordau loses her gaiety.

THE KISLING group is, within its manifest limitations, impressive. Every year makes it more and more evident that to look to Paris now for strains of greatness is to invite disappointment. The period of growth is over, so far as Paris is concerned and the finest things we are likely to get from the other side will be those which bear most unmistakably the ear-marks of decadence. Of such is Kisling. Enormously talented, dowered with the wisdom of six generations of French painters, he can only modify that wisdom; he makes no attempt to add to it. In this he is justified. It is hopeless to attempt to build when the business of the day is summing up. But go and look at his "Buste de Petite Fille." It is in a good tradition.

HENRY C. LEE

Jacques Seligmann Galleries

ALTHOUGH he is well known in European art circles and is represented in many important foreign collections the present exhibition of the work of Henry C. Lee, now on view at the Jacques Seligmann Galleries, is the first American showing, at least within recent years, of his painting. During the last fifteen or twenty years Mr. Lee has lived in Paris or the Hague, so in spite of the fact that he received his early training in this country and was for three years the professor of art at West Point, his work comes to us as rather that of a French painter than an American.

From the paintings now shown it is evident that Mr. Lee is a profound student, not only of his art but of the nature of the things which form his subjects. One feels that he has an understanding of the physical qualities of a landscape beyond that which untaught observation would give. In his painting the influence of Manet and Courbet rather than that of the later men is evident.

The majority of the canvases are sombre in tone; they are gray days of moonlight or of dark forests with the sunlight breaking through. He seems most at home in the rendition of more melancholy aspects of nature, but when he chooses to paint light, as in the water and dock which form the left half of his picture of the great cliff, "Tête de Negre" at Nice, his brilliance is astonishing.

FRANK VINING SMITH

Schwartz Galleries

SIXTEEN PAINTINGS of the sea and ships are being shown by Frank Vining Smith at the Schwartz Galleries until April 3rd. Like all artists, Mr. Smith is fond of the full rigged clippers and merchant men of an earlier day, and he shows them in a series of canvases, fighting valiantly against heavy seas or in the midst of a freshening gale. In a few paintings, such as "China Cross the Bay" and "Wind in the Palm Trees" Mr. Smith turns to more exotic scenes and realizes their decorative possibilities. In "Leaping Dolphins" the rhythm of the waves corresponds pleasingly with the graceful bodies of the dolphins, plunging over their crests.

AN EPOCH

Rehn Galleries

MR. REHN'S "Epoch" in American Art, which succeeds his "Today," includes, as might be supposed, Wyant, Inness, Fuller, Homer, Robinson, Currier, Chase, Duveneck, Twachtman, Thayer, Weir and Newman—all the giants of the late XIXth century, in fact, except Ryder. Of these Twachtman, Fuller and Newman are most worthily represented, the "Melting Snow" of Twachtman being one of the rarest of his later canvases. The Homer "Campfire," on the other hand, must be a very early effort. Henry McBride has compared it to a Currier & Ives lithograph and the comparison is apt. Labeled "Early American" we would probably have been deeply impressed; labeled "Homer" the issue is decidedly confused. It does not feel like Homer. The Thayer is a portrait of Alice Rich and the Newman is one of his mythological subjects, entitled "Sappho."

WILLIAM COTTON

Ehrich Galleries

MR. COTTON'S "intimate portraits of famous authors" are in reality rather kindly and decorative caricatures. Mencken, Willa Cather, Cabell, Aldous Huxley, Dreiser, Sherwood Anderson, Fanny Hurst and a host of other celebrities have been sketched in pastel in more or less characteristic mood. The point of these sketches is usually driven home by a line or two of penciled comment by the artist. Thus Dreiser, with arms and legs wound in tortured pose about his writing table is "tossing off a little thing." Sherwood Anderson "dreams a pretty dream" his head pillowed on a volume of Kraft-Ebing. Master Henry Mencken, seated on an early American walnut sofa, has "his belief in accepted authority shattered forever by certain incredible assertions in Hans Christian Andersen."

G. M. ZAMPOLINI

Howard Young Galleries

ZAMPOLINI is a painter of whose work no critic should write "from his brush." Although it is quite probable that a brush may have had something to do with some of his pictures he relies on a palette knife or the paint tube itself for tools. He uses both with skill and fervor. Nor is he more restrained in his use of color. In his pictures the color has brilliance, and sometimes the hardness of enamel. The most important picture in the exhibition is a portrait of Galli-Curci with which, it is reported, the diva is greatly pleased.

LOUIS ROSENTHAL

P. Jackson Higgs

MR. LOUIS ROSENTHAL'S miniature sculptures, many of which have been seen in New York before, present the most striking contrast to the work of the modern French decorative artists, which Mr. Seligmann is exhibiting. Both are craftsmen of the first water, the latter striking out for new patterns, while Mr. Rosenthal remains resolutely a child of the Italian XVIth century. For all our admiration for his work, we can't help wishing that he might exercise his genius in a spirit closer to that of our own day. The standard of modern decorative sculpture, so far as it exists, is on the whole, deplorable, of modern jewelry, no less. Surely, Mr. Rosenthal is admirably equipped to give us charming playthings in both genre. But we do wish that he would forget all about Mr. Cellini.

PIETER VAN VEEN

Milch Galleries

PIETER VAN VEEN is showing the results of a three year study of the French cathedrals in his current exhibition at the Milch Galleries. Amiens, Rheims, Rouen, Louviers, Evreux, Chartres and Bayeux are represented, several of them by more than one canvas. In addition to these there are paintings of the church at Auvers-sur-Oise and of a XVth century polychromed terracotta Pieta.

The paintings represent, for van Veen, a return to the classic, to a study of those architectural forms which have had so great an influence on the design of our modern skyscrapers. As architectural studies they are sincere and profound; they are solid and firm and van Veen has laid his greatest stress on magnificent mass and strong, structural line, rather than on detail. They are, however, far more than architectural records. In addition to the unquestioned value which they derive from that source, there is also the record of the painter's artistic appreciation of the cathedrals, an appreciation which he has been able to communicate through the medium of paint and canvas.

MADRID

Strange as it may seem, Zuloaga is almost unknown in Madrid. At the beginning of his career, his pictures, in which the cruelty of bull-fighting is made repulsive, gave offence to his countrymen, who tabooed him. Now, however, the sincerity of his art has overcome old prejudices, and the Fine Arts Club has requested him to show his pictures on the occasion of the opening of the Club's palatial new premises. He has at last consented, and this exhibition has aroused the keenest interest, as he has promised to bring all the pictures he has painted within the last twelve months, which, he says, differ considerably from his former work.

The University of Buenos Aires created last year the Annual Salon, which, with the help of the State, has become the authoritative expression of Argentine national art, embodying, as it does, all the regular exhibitions that used to be held in Buenos Aires, Cordoba, Rosario, and other cities. Its opening, in November last, was an event of national importance, and a demonstration of the artistic importance of the country. In order to obtain the sanction of the old world, all the exhibits have been transferred to Madrid, where they are being shown in the Art Friends Society. The Argentine Ambassador, the Minister of Fine Arts, and all the leading art critics and collectors attended the opening ceremony.

Sixty Argentine artists are represented with one hundred and eighty-seven works in oils, water colors, gouache, pastel, sepia and etchings, as well as sculptures, mostly portrait busts, in bronze, marble and clay. Several well-known artists, who have already exhibited in Madrid, are absent from this show, which, however, can be taken as a very representative display of modern Argentine art. On the whole, it is an "ensemble" of quiet excellence, and, as one would expect in a school of so recent a creation, all the aesthetic tendencies from 1860 to the present day, are represented, and the future Salons will no doubt show whether Argentine art takes a decided personality. —E. T.



TOUR DE BEURRE—ROUEN CATHEDRAL

By PIETER VAN VEEN

Courtesy of the Milch Galleries

Grand Central Art Galleries

15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

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PARIS

G. C. F. WILLIAMS COLLECTION CLAWSON LIBRARY

A. G. Sale & Exhibition in May

Two autographs of Button Gwinnett, signer of the Declaration of Independence from Georgia, whose autograph is sought by collectors more avidly than any other, are to be sold next May at the Anderson Galleries when the historical collection formed by Dr. George C. F. Williams of Hartford, Conn., is auctioned.

Mitchell Kennerley, President of Anderson Galleries, last week announced this sale and that of the Elizabethan and early Stuart library of John L. Clawson of Buffalo, N. Y., which will be auctioned on Thursday and Friday afternoons and evenings, May 20 and 21, and on Thursday and Friday afternoons and evenings, May 27 and 28. The Williams historical collection will be auctioned on Monday and Tuesday afternoons and evenings, May 17 and 18.

One of the nineteen existing autographs of Button Gwinnett sold last January at the Anderson Galleries brought \$22,500, said to be the highest price ever paid for a single autograph. Gwinnett was killed in a duel a short time after signing the Declaration of Independence. So rare is his autograph that it has been called "the cornerstone autograph of American history."

One of the Gwinnett autographs is included in a collection of autographs of signers of the Declaration of Independence. A similar collection sold last January at the Anderson Galleries brought a total of \$46,689, said to be a record price.

The earlier part of the period covered by the Clawson library is represented by a few selected items, such as the copy of Gower's "Confession Amantis," a fine example of Caxton's press. Poetry is fully illustrated by all the more celebrated works of the whole period, starting with the earlier productions of Chaucer, Gower, Lidgate, Rolle of Hampole and John Skelton, and continuing in the later years with such rarities as Tottel's "Miscellany," Watson's "Hekatompathia" and the selected works of Tottel, Churchyard, Robert Greene and Nicholas Breton.

In the books of the seventeenth century, Donne Withier and Brathwaite lead up to Milton, who is well represented in verse and prose. Among the rare Elizabethan books is Thomas Brewer's "A Knot of Foibles," 1624; William Hornby's poem, "The Scourge of Drunkenness," 1918.

The collection also includes the Britwell copy of Painter's "Palace of Pleasure," and in dramatic literature, Shakespeare is represented in a fine set of quartos. There is also a rare collection of Shakespeare source and allusion books. The library is also rich in interludes and nearly complete sets of first editions of plays by Lyly and Greene, Ben Johnson, Day, Chapman, Massinger, Heywood, Shirley, Marlowe, Marston, Ford and Dekker.

The dispersal of the Clawson library is considered an event of outstanding importance in the book world.

PAINTINGS

A. G. Exhibition, March 24th Sale, March 30th

Seventy-eight paintings, including several old masters, one of which is an interesting example by Jan Steen, will be sold by the order of Mr. George M. Bodman on the evening of March 30th.

The Jan Steen, "A Family Party" is a fine example in splendid condition, signed with initials of the artist at the lower right. The painting is listed as No. 449 in Dr. Hofstede de Groot's Catalogue Raisonné, and is accompanied by a certificate of authenticity by Dr. Valentiner.

Interesting examples of the English school include "The Morning Milk" by George Morland, the "Portrait of Lady Frances Hamilton" by Sir Godfrey Kneller, and "Portrait of a Gentleman" by Thomas Hudson.

The "Venus and Adonis" by Rubens is from the collection of Lord O'Hagan, Pyrgie Park, Essex, and was exhibited in the third centenary Rubens Exhibition in Antwerp, 1877.

Of the French school there is a Jules Dupré, "The Old Oak" and "Portrait of Empress Elizabeth of Russia" by Carle van Loo, the latter from the collection of Count Razoumovsky.

An "Assumption of the Virgin" by Luca Giordano is a charming example of the Italian School of the XVIIIth century.

ALEXANDER, KOZLAY BOOKS

A. A. A. Exhibition, March 27th Sale, April 1, afternoon, evening

First editions of XIXth century authors, mainly in the original binding, inscribed copies and desirable autographs, together with the Henry Alexander collection of Dickens and the balance of the Charles Meeker Kozlay collection of Bret Harte, will be sold at the American Art Assn. on April 1, afternoon and evening.

Among the Dickens collection many items are worthy of especial mention, such as the rare American edition of "Pickwick," the first edition of "Sergeant Bell," the first American edition of "The Pic Nic Papers" and the excessively rare inscription composed by Dickens upon the presentation of a silver tea set to Rev. Taggart, of which it is believed there are not more than two or three copies in existence. There is also a program of "Oliver Twist" autographed by the entire cast and a Dickens' tea caddy, given to him by Georgina Hogarth, his sister-in-law.

The Bret Harte items from the Kozlay collection include a remarkable a.l.s. regarding "Outcroppings" and "Condensed Novels," an autograph presentation copy of "Gabriel Conroy," the very rare first edition of "West Point Tic Tacs" etc.

Other items in the collection worthy of mention are a remarkable Ambrose Bierce letter, six books from the library of James Boswell, each with autograph signature, a series of Burns first editions of rare separate issues, a fine series of Holmes' first editions, and two very rare Oliver Wendell Holmes items, the "Poem delivered at the Dedication of the Pittsfield Cemetery," which is the first copy ever offered at auction and "Songs for the Fourth of July Celebration, 1861."

NORMAN FRANCES FURNITURE

A. A. A. Exhibition, March 27th Sale, March 30th

Seventeenth and eighteenth century English furniture gathered by Norman Frances of Hyde Park, London, will be sold at the American Art Association on the afternoon of March 30th. The collection is quite small, but includes a number of very fine pieces of the Jacobean, Queen Anne, Chippendale, Hepplewhite, and Sheraton periods, besides a group of Adam painted satinwood furniture.

EARLY AMERICAN COLL.

A. A. A. Exhibition, March 27th Sale, March 31st, April 1st

Lowestoft and early American glass and furniture from the collection of the late Robert van Patten of Glenville, New York and William Winterbottom of Niagara, Canada, will be sold at the American Art Association on the afternoons of March 31st and April 1.

The collection includes a diversified group of Lowestoft with examples of armorial decoration and Chinese scenes, Anglo-American specimens with several pieces bearing the New York State and United States coat of arms; an almost complete dinner service and a unique pair of punch bowls with portraits of the early Cambridge orchestra of amateur musicians. There is also early Stiegel and American, English, Irish and Scotch glass.

The furniture includes walnut grandmother clocks, and a Chippendale carved wig-stand, an item very rarely found at auction. There are also several sets of carved mahogany chairs of Chippendale, Hepplewhite and Sheraton periods, and a set of early American lyre-back dining room chairs. Among the decorative objects are fine samplers, miniature silhouettes, historic wax portraits, mirrors, etc.

FOREIGN AND AMERICAN PAINTINGS

A. A. A. Exhibition, March 27th Sale, March 31st, April 1st

A valuable collection of foreign and American paintings from the collections of Mme. Marguerite Namara, Mr. Guy

Bolton, Mrs. McLane Van Ingen and from the Estate of the late William C. Roome will be sold at the American Art Association on the afternoons of March 31st and April 1st. Among the artists represented in the collection are the following: Cazin, Daubigny, Diaz, Dupre, Harpignies, George Innes, Sir Thomas Lawrence, Homer D. Martin, Van Mierevelt, Pierre Auguste Renoir, Troyon, Verboeckhoven, Alexander Wyant and Anders Zorn.

RIDER, MANNING ET AL COLL.

A. G. Exhibition, March 28th Sale, April 1st, 2nd, 3rd

Antique and decorative furniture, porcelain, silver, paintings, textiles and objects of art from the collection of Mr. Frederick Rider of New York City, from the estate of the late Col. James H. Manning of Albany, N. Y., together with numerous pieces from the Huntington residence, will be sold from April 1st-3rd at the Anderson Galleries.

Old pewter, numerous examples of old Sheffield plate, as well as modern silverware for household use are included. A series of Chinese and Japanese carved ivory figures, Oriental embroideries and decorative bronzes and potteries add interest to the sale.

Several samplers of quaint workmanship, a few examples of old lace and embroidered hangings are among the textiles. Notable among the furniture is a five piece gilt Louis XVth suite, covered in fine Aubusson silk tapestry.

MARGOLIS FURNITURE

A. G. Exhibition, April 4th Sale, April 9th, 10th

The ninth sale of early American furniture collected by Mr. Jacob Margolis will take place on April 9th and 10th at the Anderson Galleries. Some of the outstanding items are a mahogany block-front desk with cabinet top, generally attributed to the Newport, Rhode Island, school; an inlaid curly maple secretary-cabinet with tambour front, originating from Vermont; a mahogany lyre sofa table attributed to Duncan Phyfe; a fine pie-crust table and a curly maple Sheraton small sideboard, rare in this wood.

There are also many hooded and straight top highboys, lowboys, bureaus in maple, cherry and mahogany; Chippendale, Hepplewhite and Sheraton chairs, dining and occasional tables, cabinets and desks, and a choice group of pine dressers, cupboards and tavern tables.

Three interesting items are the iron firebacks of the type that Baron Stiegel is known to have had cast at his works in Philadelphia; they illustrate scenes from the Bible and bear inscriptions in Pennsylvania German.

REDGRAVE INCUNABULA

Sotheby—Sale, May 3rd, 4th

Gilbert R. Redgrave is the vice-president of the Bibliographical Society of London. A note on the first page of his catalogue states that nearly all the books in his collection of incunabula, early wood cuts, emblem books, etc., contain bibliographical notes in his hand. The collection is chiefly rich in books of the German and Italian presses, the earliest being the De Vita Christiana of St. Augustine, quarto, printed by Ullrich Zel, Cologne, 1467 and showing Zel's first type in its earliest state. The latest is a copy of Tibullus, Catullus, and Propertius, Opera cum Commentariis, printed at Venice by Joannes Tacuinus, May 19, 1500. One of the most beautiful of the 282 items is a copy of Petrarch's Sonnets, printed at Venice by Petrus de Piasis, 1491, 1492, and illustrated by six fine full page wood cuts.

FURNITURE & COLOR PRINTS

Sotheby, London

Sale, May 6th

An interesting collection of XVIIIth century French furniture, color prints



"LANDSCAPE"

By COURBET

Courtesy of the Heinemann Gallery, Munich

and drawings, as well as a series of English portraits from the collection of Walter S. M. Burns will be sold at Sotheby's on May 6th.

The French furniture collection is especially rich in charming clocks, among the most notable of which is a Louis XV long case clock by Ferdinand Gentils à Marseille, in a cross banded walnut case with fine ornolu scroll mounts.

Among the engravings, the "Promenade de la Galerie du Palais Royal" by and after Debucourt is a superb impression, proof before the publication line, with large margins to plate-mark. "La Promenade Publique," also by Debucourt, is a fine proof before title and publication line, with only the name of the artist. There is also an excellent proof in the third state of "Le Menuet de la Mariée."

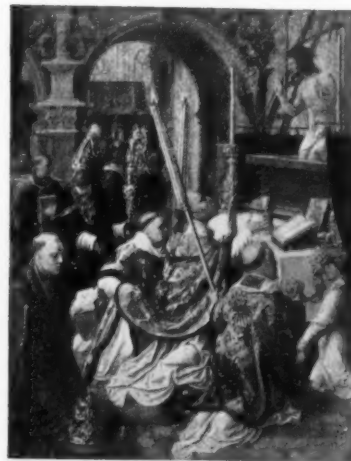
A short series of paintings of the English school include a portrait of Richard Burke by John Hoppner and "Master Tennant" by George Romney.

GAA COLLECTION SALE MAY 5TH, 6TH

The sale at the auction house of C. G. Boerner of Leipzig of the collection of prints of Dr. Gaa, which was announced without specific date in THE ART NEWS of March 6th, will be held on May 5th and 6th. The collection is rich in works of the early German masters.

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PARIS

On March 8th a number of art lovers, artists and critics crowded the exhibition rooms of the Bernheim Jeune galleries for the opening of the show of works by the American painter, Eduard Buk Ulreich, which has been one of the successes of the season, a success which there is the more reason to call attention to as it is the first time that this artist has exhibited in Paris, and also because the Parisian public has the reputation of being rather fastidious. There are so many artists and so many exhibitions more or less alike, that it has reason to be so. This one had the merit of being unlike any other, for whatever Mr. Ulreich has to say to us he says in his own way. His manner of seeing and of rendering things is always that of a poet, and it is perhaps to this quality that he owes his success. Instead of seeing life as an ugly thing as so many painters do today, he sees it as beautiful and transfigures it with what may be called the poetic gift. Yet these are real paintings, for Ulreich is above all a plastic artist; but he feels as a poet does the beauty of the real world, and translates it in harmonious and rhythmic forms, lines and colors, as a poet might who was at the same time a painter.

His earliest experiences of picture making were at the age of six, Indians and cow-boys being his sole subjects. A cow-boy himself some time later, he lived their life in Texas, and among the Indians in South Dakota and Colorado. From his life on the prairie he has kept a sense of space and of the open. Something sane, free and childlike animates his compositions, which without in the least resembling them make one think of Greek vases, of Gothic tapestries and Italian faience; of Persian miniatures and Indian and Mexican ornaments; in a word of all forms of art produced by humanity when the world was young.

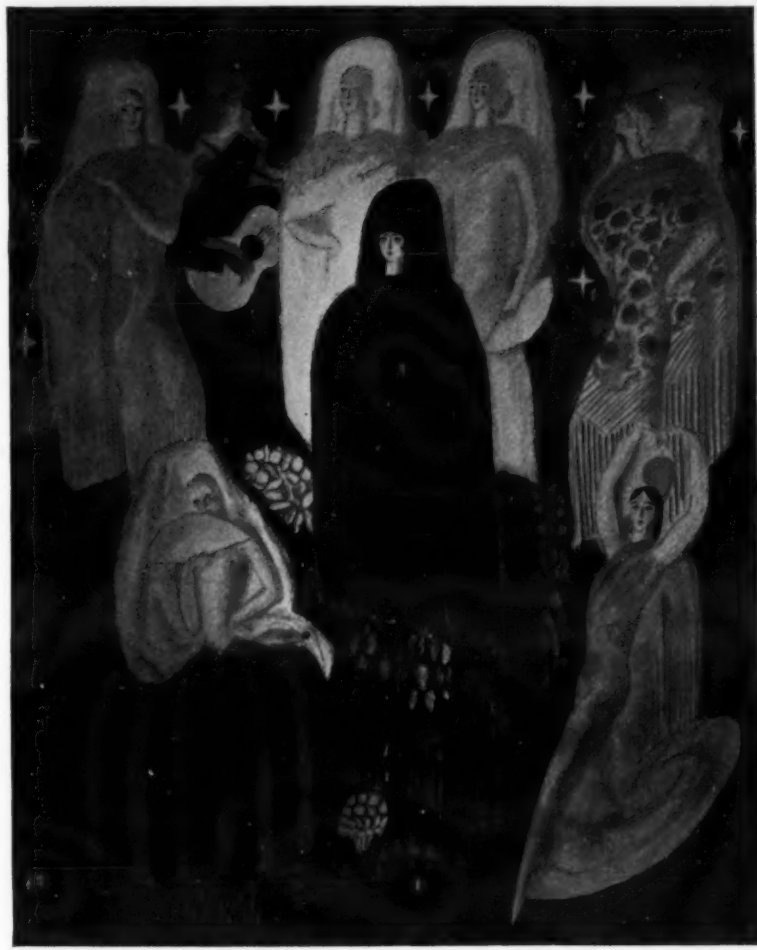
Slim and dainty, like Greek nymphs or Nordic elves, graceful figures of women animate his compositions. As to the landscapes in which these lovely girls take their pleasure, as rhythmic as they with their conventionalized trees and unexpected flowers, and the delightful animals which people them, they awaken a delicious sense of peace and innocence and make one dream of a lost paradise. From this comes the profound feeling of repose breathed by Ulreich's works which is their special distinction.

Notwithstanding their small dimensions these compositions, whose color, sometimes rich, sometimes delicate, is always very harmonious, show such a sense of proportion that they would lose nothing by being enlarged, and executed as frescoes or woven in silk they would be very attractive. Ulreich has already proved himself a born decorator by executing mural paintings for buildings in Chicago, among them being the First Methodist Church.

Besides these decorative compositions Ulreich has done a certain number of paintings where Indians and cow-boys furnish the motive. Without ever falling into literal realism, nor yet deforming them by lyric exaggeration, he has known how to express the essential traits of these modern centaurs, and to fix their distinctive attitudes.

With its dances full of rhythm and color, and the beauty held within the folds of its shawls, Spain has furnished him with subjects full of character, such as the "Noche Española," a rich composition warmly colored, which synthesizes the romantic charm of old Spain.

Of Austro-Hungarian origin, Ulreich has certainly inherited rich decorative sense which is felt in everything he does, but it is to America where he has lived since he was six months old that he owes his artistic development. From Kansas City, where he learned the rudiments of his art, he won four years at the Pennsylvania Academy and two European traveling scholarships. Several successful exhibitions which he held recently in New York, Chicago and Kansas City, permit us to form brilliant hopes for his artistic career.—H. S. C.



"NOCHE ESPAGNOLE"

By EDUARD B. ULREICH

Courtesy of Bernheim-Jeune, Paris

LONDON

The sensation of the past week has, of course, been the theft from the Diploma Room of four Constable landscapes, following close on the heels of the theft from the Guildhall Art Gallery of a Birket Foster, the two exploits being further rounded off by the anonymous return of three of the Constables and the Foster to the "Daily Mail" office! The acuteness of the situation had in the first instance been considerably aggravated by the fact that the Constables had never been photographed, hence no reproduction could be issued in the press as a means of identification in case of the pictures being offered for sale. Indeed, there appeared to be considerable difficulty in obtaining even a lucid description of the compositions. The Diploma Gallery is one of those curious backwaters that exist in big cities, one of those places more honored in the breach than the visitation. Though every Academician must contribute a work to it on election, hardly anyone ever troubles to go and see the masterpieces once they have been immured in the mausoleum at Burlington House; hence the extreme ease with which those of burglarious intent might carry out their feel intent unseen. The most alert custodian could hardly escape somnolence in its quiescent atmosphere. There seems to be no doubt that the two thefts were committed by the same individual, probably a woman, and it remains to be seen whether or not the fourth Constable will be traced and recovered. The attention of the Bill Sikes of the community has been turned of late to some purpose and in various directions to the artistic side of their profession. It is evident that they keep well in touch with current prices and values.

There is no doubt that C. R. W. Nevins who is now exhibiting at the Leices-

ter Galleries, derives not a little from his father, the famous journalist. For his outlook on men, women and things is as much that of a journalist, interested in the passing panorama of life as that of an artist. Nevins, no matter how he may have been intrigued in the past by passing fashions in painting, has emphatically no hard and fast conventions today. He gives each theme the style and the treatment which he feels it demands, whether it be a portrait of Miss Edith Sitwell, the poetess, or a

AUCTION REPORTS

(Continued from page 9)

- 103—Landscape with Barn by Oscar Bluemner, water color; Weyhe ... \$35
- 104—Landscape in Green and Red, water color by Bluemner; A. Stieglitz ... \$30
- 105—Draped Figure, bronze by Gaston Lachaise; Kraushaar ... \$210
- 106—Standing Nude, bronze by Florence Lucius; W. Engle ... \$30
- 107—Buffalo Dance, water color by Thomas Vigli; Weyhe ... \$17.50
- 108—Harvest Dance, water color by Thomas Vigli; Weyhe ... \$17.50
- 109—Eagle Dance, water color by Fred Kapotie; J. Kean ... \$15
- 110—Tribal Dance, water color by Velino Shije; Howard ... \$25
- 111—Eagle Dance, water color by Velino Shije; A. E. White ... \$20
- 112—War Dance, by Velino Shije; A. E. White ... \$32.50
- 113—War Dance, by Velino Shije, water color; A. E. White ... \$25
- 114—Corn Dance, water color by Velino Shije; A. E. White ... \$80

AUCTION CALENDAR

- ANDERSON GALLERIES
59th St. & Park Ave.
March 30th, evening—Paintings from the collection of a New York gentleman.
April 1, 2, 3—afternoon—Antique and decorative furniture, porcelain, silver, paintings, textiles and objects of art.
- AMERICAN ART ASSOCIATION
57th St. & Madison Ave.
March 30th—17th and 18th century English furniture from the collection of Norman Frances of Hyde Park, London.
March 31, April 1, afternoons—Foreign and American paintings from the collections of Mme. Marguerite Namara, Mr. Guy Bolton, Mrs. McLane Van Ingen and the Estate of the late William C. Roome.
March 31, April 1, afternoons—Early American furniture and objects of art from the collections of the late Robert Van Patten of Glenville, N. Y., and William Winterbottom of Canada.
April 1, afternoon and evening—Alexander collection of Dickens and the balance of the Charles Meeker Kozlay collection of Bret Harte.
- WALPOLE GALLERIES
12 West 48th St.
March 31, morning and evening—Books, pictures and objects of art from the Doederlein, Greer and Mielatz collections.

gay little group of French bonnes with their charges in the Luxembourg Gardens. This absence of convention makes for a wide scope, indeed a far wider scope than would have been possible had he persisted in his futuristic and cubistic experiments. His sensitiveness to impression is shown particularly vividly in his various transcripts from life in Paris, where he manages to convey that briskness of air and gaiety of light that is so characteristic of the city. It is not surprising that his "Paris Morning" has already been bought for presentation to the Metropolitan Museum, for it is one of the outstanding features in the show, a real Parisian chic being extended to the lady at her toilette. One feels that he is at present viewing life at a rather different angle than in the days when he gave us what he now terms the "world's worst picture," "the Mitrail-leuses" of the Tate Gallery—not quite such a stirring world, perhaps, but quite an interesting one nevertheless.

There is a refined and delicate charm about Joseph Southall's tempera and watercolor works in the next room. There is nothing impressionistic about these; in fact, this artist rather affects a Van Eyck manner in the meticulous fashion in which he depicts every hair of the head, every line of the face. It is acceptable because, of its own kind, it is exceedingly well done. Moreover, its color is extremely pleasant and its decorative quality undeniable.

I must confess that I by no means fully realized how versatile an artist is Detmold until I visited the Sloane Gallery at 188 Brompton Road, in order to see an exhibition of his work. He etches and paints in so many and such various styles that it is difficult to realize that all is by the same hand. His extraordinary strong etchings of birds and beasts, drawn so as to give full decorative value to every curve of wing and marking of pelt, his delicate little studies of scenery drawn directly on the paper, his aquatints of birds and fishes, flowers and beasts, might all have been the outcome of a special concentration on their particular branch of art. The aquatints deserve special recognition for they are subtle in their color gradations and give some beautifully liquid effects of fish swimming in water and record all the dewy quality of their flower themes. Some of Detmold's etchings are done directly on the copperplate without a preliminary sketch, a method that enables the artist to record at the Zoo his original impressions of the animal he may be studying. Hence the great virility

of such etchings as that of a Peacock, in which the whole ego of the bird seems to have been seized and imprisoned.

The Exhibition at the Tooth Gallery in Bond Street of the work of Claude Rameau is a soothing one after the rather harassing ones that fall to the lot of art critics. M. Rameau is undisturbed by theoreticisms; he paints as he sees, and his vision happens to be one, which when translated into terms of paintbox and canvas, should prove sympathetic to a great number of the public. His is not a particularly elastic point of view, albeit a pleasant one. He returns frequently to similar themes and the same way of expressing his reaction to it; he does not go far afield for his subjects, restricting himself to the valley of the Loire, its fresh green meadows and limpid water. Nature in its sunny, happy aspect he interprets well; he handles capably the reflection of light and the cloud effects from a summer sky. It has been said that he stands in the same relation to French landscape painting as Sir D. Y. Cameron to the English school, but there is less suggestion of depth, possibly because his subjects are less dour in origin. He belongs to the Barbizon School whose traditions he has assimilated with a curious fidelity in a day that seems to be busily occupied in forgetting them.

Works of the French school which have already been acclaimed across the Channel occupy the Tooth Gallery in New Bond Street at present, in that pleasant room which just affords scope for the number of pictures that one may assimilate with enjoyment in a half hour's visit—the ideal sort of dealer's show, to my mind. Lepreux is not an artist who is widely known over here, but that he should be more widely recognized is proved by the quality of a "street scene in Pignans," in which he evinces a consummate skill in his use of daring color and his achievement of striking effects by simple means. Themes of the street, whether it be of busy Paris boulevards or of quiet provincial squares are favorite subjects with the French modernists and the majority, (vide Utrillo), are finding their own individual methods of expressing what these convey to them. Lebourg sends a shipping scene that has a remarkable sense of harmony and rhythm, while Sidaner is represented by a characteristic (but when is he not characteristic?) moonlight composition and Charlot by a most successful sunlit study of olive trees. It is such exhibitions as these which enable us to keep abreast of what is going on in the art world of the continent.—L. G-S.

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BERLIN

(Continued from page 6)

the artist in his studio, were exempt from this impost. Through the efforts of the art dealers' corporation and in consideration of the extremely difficult situation of the art trade in Germany, this duty was later on reduced to 10 per cent and a year or so ago to 7½ per cent, a burden that was still felt as untimely and unjust. It is hoped that the market will soon obtain a better tone through being delivered from this measure, which besides monetary losses means a lot of annoying formalities. Especially the art auction houses will again be able to compete successfully with similar institutions abroad. Auctions to be held in the near future are expected to reflect the newly established state of affairs.

It has been made public that the late Geheimrat Eduard Arnold has willed four important works of his collection to Prussia. The aggregation brought together by Geheimrat Arnold is one of the finest, if not the finest private art accumulation in Berlin and includes especially masterpieces of XIXth century art. The four paintings forming the legacy are a work by A. Boecklin "Prometheus" of 1882, the "Dorfpolitiker" by W. Leibl of 1876, a painting by Thoma, entitled "Bauernstube," and Max Liebermann's famous "Altmaennerhaus." The minister of art will distribute these paintings among different galleries in Prussia.

Newspaper reports say that a portrait of Henry IV of France by Rubens was discovered in a bric-à-brac shop in Amsterdam. Inquiries as to the origin of the canvas resulted in ascertaining as its former abode the town of Dortmund in the Ruhr district. A dealer in second hand goods bought it for 12 gulden (about \$5) from a German family, who had come to Amsterdam several years ago. A restorer of paintings saw the canvas and purchased it for a still smaller sum. After it had been cleaned from dirt and overpaint, experts declared it to be equal to Rubens's best achievements in the line of portraiture. It is said to be a study to Rubens's famous series of representations of the life of Henry IV's wife Maria di Medici in the Louvre in Paris. The head is given in profile with a few vigorous strokes and relieved by a few bold touches of color. Though not signed, the canvas is said to bear evidently the master's stamp.

A genuine work by Lucas Cranach is said to have come to light in a small town in Saxony. It represents a dispute between clergy and laity; its authenticity has been attested by experts of the State collection in Dresden.

A controversy between Prussia and Poland concerning the ownership of Botticelli's "Madonna Surrounded with Angels" in the "Kaiser Friedrich" museum in Berlin has come to the fore again. Poland claims the ownership of the valuable painting on the ground that it once belonged to the collection of Count Raczynski, which until 1903 was housed in the "National" gallery in Berlin and was then transferred to the museum in Posen, a town formerly situated in Germany, but belonging now to Polish territory. The said Count Raczynski in the foreword to the catalogue of his collection explicitly declared that the ownership of his art aggregation passes into the hands of the German Imperial family, should his male line in right of primogeniture become extinct. Prussia therefore defends her legitimate rights and there is, I learn, no doubt whatsoever that Poland's protests and claims (which she has repeatedly brought forward these last years) will be in vain and the Botticelli painting be preserved as one of the most treasured gems of the "Kaiser Friedrich" museum.

The urgent question of decisive measures for the benefit of German artists, many of whom are near starvation, is continually discussed in the papers. The socialistic party has questioned the government, but—the government is faced with so many insoluble problems! Prussia indeed has granted 500,000 M., as a stock, the interests of which to the amount M. 50,000 to be used annually for the benefit of artists of Prussian origin as loans against security or pledge a clause which makes it impossible for many to take advantage of this opportunity. Bavaria has granted M. 100,000 for the same purpose and under similar conditions for artists of Bavarian origin. All these measures apparently are insufficient and the town of Berlin has decided to grant her artists the benefit of unemployed subvention in order to remedy the most urgent need. The gi-

gantic sum of 9.20 M. (\$2.19) weekly is thus available for those who are willing to go through a lot of humiliating and annoying formalities. But no doubt it saves from starvation!

Titian's painting of a "Venus with the Organ Player," the property of Dr. O. Burchardt of Berlin, has passed into the hands of the art dealer de Burlet in Berlin.

Ludwig Justi, director of the "National" gallery in Berlin celebrates on March 14th his fiftieth birthday. As a museum director his pioneering for modern art is remarkable, as a writer his last publication on Giorgione is a work of unusual merit.

VIENNA

In the "Neues Wiener Journal," Dr. L. Abels, art critic and historian, publishes the result of his efforts to clear up the much commented acquisition some time ago of a self-portrait by Rembrandt by Messrs. Duveen of London. Soon after the purchase was made public rumors cropped up, positively asserting that the painting in question is identical with one that was declared a fake by Hofstede de Groot in 1915 in Vienna. The former owner of the canvas, a well-known collector in Vienna went to London and after he had seen the painting, declared it to be the one he formerly possessed and went in for a lawsuit claiming the restitution of the item. "Man while he striveth, is prone to err"! Dr. Abels has ascertained beyond doubt, that the two paintings are not identical! The one now the property of Messrs Duveen comes from a private collection in London, where Waagen saw it in 1850 and described it, while the one formerly in Vienna has been traced to a castle near Vienna, where it was found after many wanderings and adventures an abode. Dr. Abels proposes to compare the three so singularly corresponding canvases—one in the gallery in Dresden, one in London and one in the castle near Vienna—in order to clear up the question of authenticity.

The exhibition of "One hundred years of German painting" (1825-1925), announced some time ago in THE ART NEWS has now been opened in the "Seccession" in Vienna. German museums have largely contributed to the show in sending works by the representative artists of the German XIXth century, such as Adolf von Menzel, Boecklin, Anselm Feuerbach, Hans von Marées, Lenbach, Uhde and Leibl. Contemporary artists are represented by Liebermann, Corinth, Slevogt, Thoma, Trübner, Emil Nolde and many others. The president of the Austrian republic and the German ambassador attended the opening of the show, which gives the Viennese public a unique opportunity to enjoy the important achievements of a nearby past, the comprehension of which is essential

for the understanding of modern art, which no doubt has logically and cogently accrued from it.

The "Association Française d'Expansion et d'Echange Artistique" and the Viennese society for the promotion of modern art have united to arrange in the "Kuenstlerhaus" in Vienna a comprehensive display of works by contemporary French artists. The modern movement has its roots in France, like Impressionism had, and the turning from Naturalism to imaginative expression can best be demonstrated in works by French artists like Picasso, Braque, Moreaux, Roualt, Marcoussis, Lurcat, etc. Their art is based on methods of simplification, of intensification of a vision, which in its manifestation is free from inessential accessories. Vienna, which has rarely had an occasion to familiarize itself with the products of the modern spirit, will largely avail of this opportunity.

Newspapers in Vienna rake up the matter, dating from two years ago, of Manet's painting "Spanish Gipsies" being given to a Parisian art dealer by the management of the "Staatsgalerie" in exchange for a small landscape by Corot and a nude by Renoir. It has become more and more evident that this transaction was a gross blunder, the painting by Manet being unique in beauty and perfection. The Louvre is said to have offered five million francs for the canvas, which is likely to go for twice the amount to some American collection.

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BOSTON

The dignity of Colonial days pervades the exhibition of portraits now displayed at the Copley Gallery, 103 Newbury Street. The charm of the past is accentuated not alone by such formal delineation as those by Sully, the Peales, Stuart, Copley and others who have aided in creating an American tradition, but by the arrangements of the gallery pieces of old-time furniture, luster-ware and rugs of primitive design helping to create an appropriate atmosphere. By no means the least interesting portion of the exhibit is provided by the case of miniatures from the collection of Mr. Frank Bailey.

Not all of these likenesses are as proficient as those by the suave Gilbert Stuart who had advantages that some of the early men did not have, who picked up their education as best they could. One can imagine Charles Willson Peale, saddler by trade, pouring over a leather-bound volume, "the handmaid of the arts," after seeing by chance some portraits and being inspired to try his hand with the brush. However, though there may not have been many opportunities to see fine pictures, life in the provinces was very real, the efforts to record it tremendously genuine, and furthermore apparently an enthusiastic reception awaited anyone who could make a passable likeness.

At any rate the Peale portrait, formal, precise, limned with quite inflexible color, is a most interesting straightforward recording of John Dickinson, member of the Continental Congress and originator of the famous slogan—"united we stand, divided we fall." Beside it hangs a portrait by the son, Rembrandt Peale, of George Washington. The President, in military costume, is revealed through an opening in a stone wall and the painting which has often been engraved, is referred to as the "port-hole portrait of Washington."

A likeness of Benjamin Franklin by Henry Benbridge, is more fluent though scarcely more genuine than the one of Dickinson; the artist had been able to study in Rome and had acquired continental manners.

Among the several Copleys is a sketch, just a head on a bare canvas, showing how the artist began his work finishing as he proceeded. Another shows a gentleman in brilliant costume, yet one is held longest by the rigid integrity of what appears to be an early work, being a portrait of the painter's half-brother, Henry Pelham, who was himself a clever miniaturist. We sometimes forget that Copley was proficient at this rare form of painting until confronted by such a handsome delineation as his miniature of Joseph Barrell or another of Mrs. Izard.

In miniature, too, is the delicate and subtle painting of a young woman by Malbone, contrasting strongly with the stiff and formal depiction of a lady in brocaded gown by Jeremiah Theus, who for three or four decades previous to the Rebellion painted many portraits in South Carolina. Sully, on the other hand, has given much grace and charm to the countenance of Mrs. Myers, though his drawing is by no means unimpeachable. The romantic light which encompasses the young woman in a painting by Jarvis, for many years regarded as one of the best painters in New York City, is possibly indicative of the artist's feelings toward his sitter, with whom he later eloped.

A very sincere portrait of a man is by John Neagle, while the likeness of Fox, the English statesman, is by Benjamin West, whose London successes doubtless spurred on many of his young countrymen to take to the arts for a livelihood.

That women excel in the painting of flowers is indicated once more by the watercolors by Mabel LaFarge (Mrs. Pancel LaFarge), which are also shown at the Copley Gallery. A variety of blooms gleam forth luxuriantly from sombre settings, subtle color and sheen of leaf being delicately expressed. A number of designs for decorative use are further expressive of the artist's nice sense of proportion and use of color.

STUDIO NOTES

Agnes Richmond is in St. Louis, where she is painting a portrait commission.

Moris Hall Pancoast, who has been in Philadelphia serving on the Pennsylvania Academy Jury, is in New York for a few weeks. He will go to his home in Rockport, next month.

CHICAGO

All records for the sale of etchings were broken when at the close of the Annual Exhibition of Etchings by the Chicago Society of Etchers, it was found that sales amounting to \$7,238 had been made during the six weeks of the exhibition. When it is known that many of the etchings were sold as low as \$3 and \$5, it will be seen to what extent the public appreciates this form of art. Last year's sales amounted to \$6,523 which is a gain of \$715. One patron alone purchased 61 prints, and of the work of one artist, John Arms, 49 prints were sold. Out of 149 artists exhibiting 89 of them sold one or more prints.

An exhibition of Woodcuts by the English artist E. Gordon Craig was installed in the Print Rooms in the Art Institute this week and will be on view throughout March and April. Many interesting prints are shown, such as "Henry Irving as Dubosc," "The Duke of D'Anjou," "Battersea Park," "Kensington Gardens," "Shylock," "Moses," "The Dancing Girl," etc. The woodcut as a means of artistic expression is once more enjoying a renaissance and lovers of black and white art will enjoy this very comprehensive exhibition of the work of Mr. Craig.

An exhibition of etching by Wenceslaus Hollar will be shown in one of the alcoves in the large Print Gallery of the Art Institute, contemporaneously with the showing of wood cuts by Gordon Craig, during March and April. Mr. Hollar was born in Prague in 1607 and was a contemporary of Rembrandt. He left his native country, however, in 1627 and settled in England. His work is remarkable for its wealth of detail and in this exhibition many views of old London town will be shown, together with fashions of the time, the four seasons, etc.

At the same time the Print Galleries will place on exhibit a collection of wood cuts by Albrecht Durer, from the private collection of Mr. and Mrs. Potter Palmer.

In the English Gallery in the south part of Hutchinson Wing, Art Institute, there has been installed a noteworthy set of large needlework panels of the XVIIth century, lent by Mrs. Marshall Field, Jr., that formerly hung in an English Manor house. The panels are of needlework in wool and silk, the design consisting of beautiful pictures of forests of fruit and flowering trees and figures of peasants and high dignitaries, etc. In the Tudor and Stuart periods in English history nearly every lady in the Empire was skilled in the use of the needle and plied it diligently in the making of beautiful wall decorations, panels and for various garnishments. Satin supplemented velvet in the XVIIth century as a pictorial background because it resembled parchment.

The English needlework pictures lent by the members of the Antiquarian Society are partly hung in this gallery, and the smaller ones have been hung on the adjacent green paneled walls of the Waller-Borden room and in the Deal Room.

The unusual privilege of seeing a famous painter's private collection of paintings is now being given the public by the Arts Club of Chicago. In their special gallery at the Art Institute, situated in the East Wing of the building, the Arts Club has placed on view about twenty paintings from the private gallery of Arthur B. Davies of New York, one of the outstanding figure landscape painters of our day. The paintings selected for exhibition are modern and are the most highly prized of the artists' collection. There will be examples of such well known moderns as Glackens, Dickinson, DeMuth, Laurencin, Derain, Braque, Rousseau, Picasso, Seurat, Gauguin, Cézanne, Monolo and from the brush of Mr. Davies himself.

It is said that the State of Virginia has been offered one million dollars for the original statue of George Washington which was made by the French sculptor Houdon during the lifetime of our first President. The original statue is now in the Capitol Building at Richmond. It was made by Houdon from casts direct from the living figure of Washington in 1785 and is therefore authentic. In 1917 special permission was granted the Art Institute of Chicago

by the State Assembly of Virginia to have a bronze duplicate made of this statue and this was done, the splendid work now occupying the entral arch of the entrance to the Art Institute building. Washington is dressed in general's uniform, booted and spurred and stands with his right hand holding a tasseled staff while his left arm rests upon his military cloak thrown carelessly over the top of a fluted column—a Roman emblem of concentrated power. Authorities say that when Thomas Jefferson was minister to France he was instructed to choose any sculptor in Europe to make a statue of Washington. He selected the French sculptor Jean Antoine Houdon, who came to America with Franklin in 1785. Upon his arrival in Philadelphia Houdon received a warm letter of welcome from Washington saying that he would place himself at the sculptor's services. On October 7, 1785, Washington wrote in his diary at Mt. Vernon, "sat this day for Mr. Houdon to form my bust." On October 13, the mask was taken from life with Madison present. Houdon was born in 1741 and died in 1828. The Art Institute also possesses a bronze bust of Lafayette by Houdon, signed by him in 1791, which was presented to the museum by Mrs. S. E. R. Fitzwilliam in 1917.

The Business Men's Art Club Prize of \$300 "for a meritorious landscape in oil" to be awarded at the annual exhibition of works by artists of Chicago and vicinity, at the Art Institute, was given to J. Jeffrey Grant for his painting "Roofs and Spires." Mr. Grant has three paintings in the present exhibition.

The Japanese prints by Okumura Masanobu, which have just been installed in the two eastern Print galleries of the Art Institute, are new acquisitions to the Buckingham Collection. They are rare specimens of the work of this Japanese artist, and consist of

four series of prints, twelve in all, mainly depicting scenes from Japanese plays and incidents in the lives of famous personages. Masanobu was extremely precocious, for at the age of fifteen he was producing notable prints. The prints shown in the present exhibition, which are black-ink-prints on white paper, were produced approximately between the years 1704-1710.

Sales of paintings in the exhibition of paintings and sculpture by the artists of Chicago and vicinity, now at the Art Institute, for the past two weeks have been as follows: "Ocean Point," and "In the North Woods," by Adolph Heinze; "The Arrival," "Winter in Beverly Hills," "Extra" and "Thirty-third Street, next to the Tracks," by Ethel Spears; "Provincetown Lane," by Cora Bliss Taylor; "Where Cloud Shadows Play," by Frank V. Dudley; "Gossip, Old New Orleans," by Marshall D. Smith; "High Tide," and "Old Boats, Rockport," by Agnes C. Gale; "Among the Clouds," by Lee Hutton; "Blue Mountain," "Down to the Brazos," "The Muddy Road," by Harry Carnohan; "Portrait," by Mabel Landrum Torrey; "The Creek in November," by Lucie Hartrath.

Miss Helen Günsauls, daughter of the late Dr. Frank W. Günsauls, has been appointed Keeper of Japanese prints in the Art Institute. Miss Günsauls was formerly assistant in the Field Museum.

Some interesting and valuable prints have just been given to the Albert Roullier Memorial Collection in the Art Institute, by Mrs. Albert Roullier and Miss Alice Roullier. The group consists of seventeen prints and are choice examples of the work of such well known men as Paul Cézanne, Toulouse Lautrec, Charles Cottet, Albert Besnard, Gauguin, Maillol, Frelaut, Fauconnet, Maurin and Matisse.

LOS ANGELES

The prizes at the seventh annual exhibition of The Print Makers were awarded as follows: the Los Angeles Chamber of Commerce gold medal to A. Rigdon Read of England for "Caracasonne"; the silver and bronze medals offered by the society itself, to Ernest Roth, United States, for "Ponte del Paradiso," to Ernest W. Watson, United States, for "Misty Morning." The Huntington prize, provided for by the late Mrs. Henry E. Huntington, and given to the best etching in the exhibition, was awarded to Sidney Tushington of England for "Gateway, Hampden Court." The Storrow prize for the best block print to Gustave Baumann, United States for "Summer Clouds." The Buma prize of \$100, to be divided between landscape and figure prints, was awarded to E. G. Earthrowl of England for "Bathing Huts on L'Aulthie" and to Ethel Gabain of England for "Un Monsieur." Mr. and Mrs. William Alanson Bryan prize was given to John Taylor Arms for "From the Ponte Vecchio." This prize is awarded to the best American print. The jury of awards was made up of Frances H. Gearhart, Mrs. Nelbert Chouinard, Roi Partridge, H. L. Doolittle and John C. Austin, Chairman of the art committee of the Los Angeles Chamber of Commerce.

The memorial exhibition of paintings by Guy Rose at the Stendahl Galleries was most successful. More than twenty pictures were sold. Mr. Stendahl is now showing recent landscape by Paul Lauritz.

The California Water Color Society is exhibiting at the Friday Morning Club. Among the exhibitors are Karl Vens, John Cotton, Dana Bartlett, Edouard A. Vysek, Max Wiczorek, Henri De Kruif, Anita Delano, Carl Oscar Borg, Loren Barton and George Townsend Cole. —Elizabeth Bingham.

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Truman E. Faffett, Apr. 1-15.Art Centre, 65 E. 56th St.—Memorial Exhibi-
tion of the work of the late Edward Pen-
field to Apr. 5.Babcock Galleries, 19 East 49th St.—Paintings
by Francis Dixon, beg. Mch. 29.Bachstutz Gallery, Inc., Suite 420 to 431 Ritz
Carlton Hotel, 46th St. and Madison Ave.—
Paintings by old masters and classical and
Oriental works of art (from 7th century B.C.
to 13th century A.D.)Bonaventure Galleries, 536 Madison Ave.—Au-
tographs, portraits and views of historical
interest.Brooklyn Museum, Eastern Parkway—Print
department; Views of modern China by Miss
Katherine Dreier, Feb. 28-Apr. 3.Brunner Galleries, 43 E. 57th St.—Exhibition
of prints, paintings and sculpture from the
John Quinn Coll., including Rousseau's "Jung-
le," until Mch. 31.Catherine Lorillard Wolfe Art Club, 802 Bway.
—Annual Exhibition of members to Apr. 3.Daniel Gallery, 600 Madison Ave.—Paintings
by Kuniyoshi, to Apr. 3.Dudensing Galleries, 45 West 44th St.—
Selected American and French paintings to
Apr. 10.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Albert André, beg. Apr. 1.Ehrich Galleries, 707 Fifth Ave.—Intimate por-
traits of famous authors, done in pastel by
William H. Cotton, Mar. 17-Apr. 3.Fearon Galleries, 25 W. 54th St.—Paintings
and drawings by Charles Bargue.Ferargil Galleries, 37 E. 57th St.—Paintings
by Horatio Walker, until Apr. 5.F. Valentine Dudensing, 43 E. 57th St.—
Paintings of Guatemala by Carlos Mérida,
Mch. 29-Apr. 10.Gainsborough Galleries, 222 Central Park South
—Exhibition of paintings by Old MastersGrand Central Galleries, 6th floor, Grand Cen-
tral Terminal—Carnegie International Ex-
hibition, beginning Mar. 5th. Exhibition of
bronzes by American artists.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.
Exhibition of miniature bronzes by Louis
Rosenthal.Hispanic Society, 156th St., Broadway—Exhi-
bition of paintings of the provinces of Spain,
by Sorola.Holt Gallery, 630 Lexington Ave.—Paintings
by Esperanza Gabay to Apr. 3.Kennedy Galleries, 693 Fifth Ave.—Original
water color drawings by Charles E. Heil,
plates from Audubon's "Birds of America."Keppel Galleries, 16 E. 57th St.—Etchings by
Kerr Eby, during April.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chinese
paintings, bronzes and sculpture.Knoedler Galleries, 14 East 57th St.—Modern
etchings.Krauschaar Galleries, 680 Fifth Ave.—Beg. Apr.
1 to 20, paintings by Paul Burlin.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Specially
selected pictures by American artists; "The
Adventures of Anatole," in small paintings
by Robert Reid, Mch. 30-Apr. 19.Macy Galleries, Broadway and 34th St.—
Paintings by contemporary American artists,
to Apr. 15.Medici Galleries, 113 West 57th Street—Ex-
hibition of Medici Prints in color after the
old Masters.Metropolitan Museum, Fifth Ave. & 86th St.—
Decorative Arts from the Paris International
Exhibition.Milch Galleries, 108 West 57th St.—Paint-
ings of French Cathedrals by Pieter van
Yven, Mar. 22-Apr. 10; Water colors and
drawings, recent etchings by Childe Has-
sam, Mar. 22-Apr. 10.Montross Galleries, 26 East 56th St.—Carved
and painted panels and screens by Elmer
L. MacRae, to Apr. 3.National Assn. Women Painters and Sculptors,
17 E. 62nd St.—Exhibition of watercolors
and pastels.National Academy of Design, 215 W. 57th
St.—One Hundred and first Annual exhibi-
tion, Mar. 20-Apr. 11.New Gallery, 600 Madison Ave.—Paintings by
Maxa von Nordau, to Apr. 10.Painters and Sculptors, Municipal Art Gallery,
Irving Pl.—Fifth exhibition, to Apr. 5.Persian Art Center, 50 East 57th St.—Exhibi-
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—An "Epoch in
American Art," beg. Mar. 17.Reinhardt Galleries—Important paintings by
old masters.School of Design and Liberal Arts, 212 W.
59th St.—Landscapes and recent flower
studies by Irene Weir to Apr. 15.Schwartz Galleries, 517 Madison Ave.—
Marine paintings by Frank Vining Smith
until Apr. 3.Scott & Fowles, 667 Fifth Ave.—18th century
English paintings; modern drawings.Jacques Seligmann, 705 Fifth Ave.—Exhibition
of French contemporary decorative art, be-
ginning Mar. 15; paintings by Henry C.
Lee, to Apr. 5.Wildenstein Galleries, 647 Fifth Ave.—Exhibi-
tion of important modern French paintings.
benefit exhibition of paintings by Fragonard.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Exhibition
of Chow and Tang bronzes, stone sculptures
and porcelains, beg. Mar. 8.Howard Young Galleries, 634 Fifth Ave.—
paintings by Zampolini, the Italo-Argentinian
artist.Weyhe Galleries, 794 Lexington Ave.—Paint-
ings, water colors and drawings by Emile
Gauro, Mch. 29-Apr. 17.**SCHWARTZ GALLERIES**517 Madison Avenue
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